

M A C H I N E

Knitting

September 2006 Issue 104 £2.95

M O N T H L Y

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Inspiration from **Irene Krieger**

IN THE NEWS TODAY...

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Jean Ryder visits Woolfest 2006

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Contents

ISSUE 104 SEPTEMBER 2006
ISSN 0269-9761



Dear Readers...

Last month's sunshine in the south is now officially a heat wave all over the country with hardly a breath of air, let alone a cooling breeze and Kathleen Ash has sent me this as a continuation of our seasonal theme.

*Ne'er cast a clout 'til May is out,
Change in June, and you change too soon,
Change in August - if you must!
Always remember, change back in September.*

I'm not sure what happened in July, but our ancestors seemed reluctant to rush headlong towards their summer wardrobes! Thank you Kathleen for finding this for us.

OLD FRIENDS

As you'll see, two familiar faces have joined us this month for the first time. Jean Ryder is known to very many of you as a past Editor of MK News. Jean is now a subscriber and can still turn her hand to some excellent reporting. She attended Woolfest 2006 at Cockermouth in Cumbria on 30th June and 1st July and tells us all about it. Although she's retired, I hope we can persuade her to 'come out of the closet' from time to time. It was really nice to meet up with her again at Nottingham and I'm very pleased to include her contribution. Another familiar name is Irene Krieger. If you're a regular reader, you'll know that we've kept in touch with Irene throughout her recent travels and she's also looking forward to retirement. She has much clearing to do and wonders what is it about a machine knitter that makes us incapable of getting rid of yarn - even when it is obvious to everyone that it's extremely unlikely we'll ever find a use for it? Her article grew out of wondering what on earth to do with a hotchpotch of colours on cone ends and she gives us lots of ideas. If

Patterns

- ① **Sun, Sea & Sand** 16
An original Maggie Andrews' design for standard gauge machines
- ② **Spot On** 28
A Yeoman design for Duomatic machines
- ③ **Edge Forward** 30
A King Cole design for chunky machines
- ④ **Button It** 32
Designed by reader Linda Ireton for all standard gauge machines



- ⑤ **Cream** 38
An original Jane Woodward design for standard gauge machines
- ⑥ **Pretty Ribbons** 48
An original Maggie Andrews' design for standard gauge machines
- ⑦ **Sarah** 56
Designed by Karabee for standard gauge punchcard and electronic machines



Irene has a little free time, she's promised to write for us again and it's great to be in touch with her.

THORNBURY

It's time to drum up some support for the Just Knitting Show at Thornbury, which is on Saturday 9th September this year. As we go to press the exhibitors include Bumblebee Yarns and Bennett Wools; Iris Bishop and Sue Booth; Busy Bee Basics and Caffle Crafts; GMK and Heathercraft; Hague Linkers and Karabee Designs; Fiona Morris & Riverside Spinning; Shades of Cashmere and Undy Yarncrafts plus Knitting For Fun and Anne LaVene. I'm at the Metropolitan Dream Week again from Monday 4th to Friday 8th September, but I'm driving back after breakfast on Friday this year. Hardly pausing for breath, I'll make a quick change at Maidenhead and then carry on to Bristol to be ready for the Thornbury Show on Saturday. It will be a bit of a rush but please join us if you can because the show really is under threat. Alan Hunt organises it and through the magazine would like to "personally thank the exhibitors for their support once again this year, especially after the disappointments in 2005. However unless we can attract more knitters than in the past few years, increased costs could mean that the show could disappear, as many others".

KNITTING BUDDIES

We don't have room for our usual list this time, but I must mention that you need to note a new telephone number for Linda Boyle in Wigan, Lancashire. If you need help with a Brother electronic or punchcard machine, please now ring her in the evening on 01942-711685. She'd expected only a few calls and gave us her work number but recently had difficulty explaining her company's

Features

- Best in the North West** 13
Machine Knitting LIVE! returns to Bury in October with new attractions
Classwise 10
Beryl Jarvis has reached Part 32 of her major series and it's time to start making garments
Clubline 50
Regional events fill the pages this month including workshops and a new charity project of special interest to club leaders
Dear Anne 14
It's a real pick 'n' mix this month with memories of wartime knitting and a 'kill or cure' policy for one reader



policy on 'holding position on a double bed' to her boss, who was standing a few feet away from one call!

If you live near to Ms J Morris in Brinsley, Nottingham, she'd love some help with her garter carriage and Janet Sissons is a 'would be' machine knitter who doesn't know enough to make a garment. She desperately wants to be able to sit at her machine and have something wearable at the end of it. She has a Brother KH 836 with a ribber and a KH 260. She hopes there's someone in the Thirsk or Northallerton area who could give a helping hand and if you can, please call her on 01845-523763. I think I've used up all my space so it's now time for you to sit back and enjoy this month's bumper read. Until next month, I hope a cloud or two floats by!

Anne

- Diary Date** 62
Two craft shows for your diary with free tickets for our readers
Hello Dolly 42
Dorothy Frandor Russell returns with her very popular column and her collection is about to expand once more
Inspirations 54
Angela Thornycroft is helping new hand knitters coming into our craft and this time she lets them do it their way
Look At Life 12
Joan Lafferty discovers it's all in a good cause – or is it?
News Line 4
There's knitting know-how this month and a date for Nottingham 2006 show
Passap People 22
Doris Coutts has some special advice for Pink and Green Duo knitters
Picture Parade 52
A reader provides **Jo Newton** with inspiration from the Shetland Islands
Sherborne & District MKC 25
Sarah Chilcott brings us up-to-date with club events

Next Month...

Subscription copies will be mailed out on Thursday September 7th, and the issue goes on sale in shops on Thursday September 14th. You can ask your newsagent to reserve a copy. Turn to page 20 for the form!

Don't Miss Out Just Ask!



- News Extra**
- BSK yarn offer 9
Free Undy catalogue 21
Free Uppingham shade cards 62
Maggie Andrews book offer 17
Knitting machine offer 41
Yeoman yarn offer 21

- Techniques** 36
Irene Krieger inspires us to use up part cones in any colour under the sun!
Undy Yarncrafts Reader Offer 41
Lots of free patterns, yarn and magazines when you buy a new machine
Uppingham Yarns Update 18
The latest newsletter for the benefit of all readers as well as Uppingham customers
Woolfest 2006 6
Jean Ryder reports on this year's two-day event at Cockermouth

Regulars

- Club Speakers 20
Club Outings 21
Market Place 60
Pattern Information 62
Subscriptions 52
Trading Post 44
Trading Post Coupon 47

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News Line

Knitting know-how

New products or plans for a lecture or exhibition? Whatever is happening, if it's of interest to other knitters, we'd like to hear about it! You can write to us at the usual address given on page 3 or e-mail mail@machineknittingmonthly.net

FUN AND FLIRTY NECKWEAR

Maggie Andrews has just published a collection of nine glamorous boas and tippets to complete any outfit all year round. Frilly, fluttery, furry, feathery, fancy, flouncy, fluffy, filigree and flashy - their names describe them exactly. All can be knitted on the standard gauge machine, some using the currently fashionable fancy eyelash and filament yarns. All can be made as tippets of choker or cross over length, or boas as long as you like. All of them are very quick and easy to knit and most of them are suitable for beginners. Get knitting now for quick and cheap gifts for the young ones in your group, or for some glamour for yourself. The price is £4.50 including postage and packaging and the book is available from:

Maggie Andrews, 79 Hookfield, Harlow, Essex CM18 6QQ

You can also send a stamped and self-addressed envelope to Maggie for a colour catalogue of all her books and leaflets.

BOAS AND TIPPETS

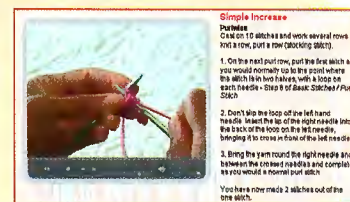
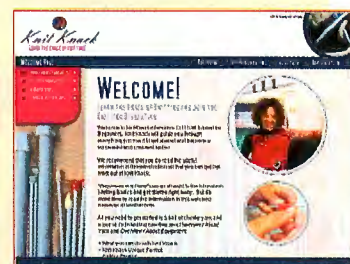
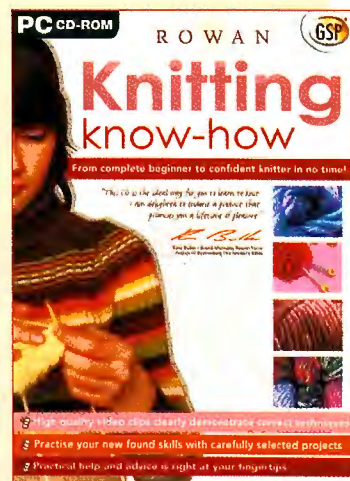


HAND KNITTING KNOW-HOW

Go from a complete beginner to confident hand knitter in no time! **Rowan Knitting Know-how** is the perfect solution for anyone who wants to learn how to knit. With its easy-to-follow layout and over 30 interactive video clips, Knitting Know-how gives you everything you need to learn how to knit quickly and easily. With a series of unique features and covering skills from how to hold the needles, casting on and off, right through to finishing off and sewing seams, this program is the perfect tool to learn all about knitting.

The CD covers all the skills and techniques of knitting such as holding the needles, casting on and off and sewing seams. Comprehensive background information includes choosing the right yarn and equipment and tells you where to buy yarn and how to understand tension. There are over 30 interactive video tutorials, each with full control so you can learn at your own pace. Demonstrations filmed from the knitters view point show correct techniques and a troubleshooting section helps you to prevent, spot and correct mistakes such as picking up dropped stitches.

The system requirements are Windows 98 / Me / 2000 / XP, Pentium II 300Mhz processor, 64 MB RAM, 16 bit colour screen and 8MB graphics card. The cost is just £9.99 and the CD is available to buy now from Amazon.co.uk, PC World and from GSP's secure on-line shop at www.gsp.cc



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Nottingham Show 2007

Alan Hunt has just announced that the diary date for next year's Nottingham Show will be Sunday 1st April 2007. For further details, contact him at:

**Hush Knit Yarns, 57 Burnside Drive, Bramcote Hills
Beeston, NOTTINGHAM NG9 3EF
Tel/Fax:- 0115-922 3654**

KNIT YOUR COMMUNITY TOGETHER

Knitters from Lands End to John O'Groats are being encouraged to unite to help abandoned dogs, victims of earthquakes and premature babies. The call up comes from **CSV Make a Difference Day**, the UK's single biggest day of volunteering. The campaign is asking individuals and knitting groups to produce blankets, which can be donated to a range of causes both at home and overseas. A handy guide called **How-to Knit Your Community Together** is available with a simple 18x18 blanket pattern. The guide also provides information on where to donate the finished blankets, ensuring they reach the people who need them most.



Knitting has become a popular pastime in recent years, with celebrities such as Madonna, Julia Roberts and Russell Crowe turning their hand to it. The pattern is simple enough for novices, while more experienced knitters can get together to make a larger blanket by stitching together a number of the squares. **How-to Knit Your Community Together** is completely free of charge and available by registering at www.csv.org.uk/difference or call Freephone 0800 284 533. CSV Make a Difference Day takes place on **Saturday 28th October**, with activities taking place the two weeks either side.

CSV*
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A DIFFERENCE
DAY

NEW SHADE DIRECTORY

King Cole has just launched a brand new shade directory for the autumn season with new additions to five ranges plus three new qualities.

Magi-Colour (top right) is a new yarn in eight shades and every ball is different, so every garment knitted in it will be unique.

Twister (centre) is a single end super soft chunky yarn in nine multi-colours and **Kwiknit** (bottom right) quickly produces a garment with an individual look from any of the eight classy mixture shades. You can see all the designs on www.kingcole.co.uk or write to:-

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What a Fest!!

Woolfest 2006

Earlier this year, we were thrilled to meet up again with Jean Ryder. She attended Woolfest 2006 recently and tells us all about it.

“It will only be a small affair”, said my husband as we spun down the A66 towards Cockermouth. Arriving at the Livestock Centre we found the car park overflowing and several stewards directing the traffic - so much for a ‘small affair’! Once inside the huge building we were met by a sea of colour and life. Woolfest is a two-day event run by Woolclip, a co-operative of farming women and craftswomen working with local wool and natural fibres. It has only been going for two years but without a doubt it has established itself as one of the foremost events of this kind.

SOMETHING FOR EVERYONE

In one section of the hall local sheep breeds were on display, some shorn but others not - all, however, showing great disdain and disinterest in the scores of people gazing at them. There was a mini sheep-show with rosettes for the winners. It was quite a low-key affair, but the gentleman in charge was most knowledgeable and gave a brief background of the breeds being shown. It was interesting to learn where that cone of favourite wool originated.

The other section of the hall was given over to the trade stands, over 100 in all. They covered all aspects of fibre crafts starting with spinning from raw fleece to the creation of some of the most beautiful items it was possible to make. The variety of colour was spectacular and the quality of the fibres first class. Spinning was very much in evidence, well supported by all the necessary equipment. Children were experimenting with different forms of hand looms; ladies were ‘having a go’ at the very tricky spinning with a spindle. There were peg looms on show and knitting boards similar to our own Simpleframe that many will remember were being demonstrated.

YARNS IN PROFUSION

The profusion of yarns was unbelievable, the colours mouth watering and the variety of fibres astounding. The House of



WOOLFEST 2006

(From top)

1. Penned sheep were not very interested in the visitors
2. ditto
3. Bruno, a North Ronaldsay breed ram who is friendly with people but ready to fight any other ram and has missing front teeth to prove
4. ditto
5. Shetland sheep
6. General view

Hemp, the Alpaca Centre, Crookabeck Angoras/ Herdwick and our old friends Uppingham Yarns were all there, along with exotics like recycled banana fibre. Another interesting concept was from Web of Wool. They had a 'self patterning' yarn which, when knitted in plain stocking stitch, produced a very acceptable pattern. It was quick, easy and effective - quite clever, I thought. Buttons galore were available in beautiful slate, tactile wood and handmade ceramics, all looking like sweets and good enough to suck.



FELTING

There was one knitting machine in evidence - a Knitmaster 360. It belonged to Julia of Chameleon, she is a machine knitter and when all else fails - she felts. She described her technique and it sounds quite straightforward so here it is: She knits a straight piece of knitting at Tension 10 over about 180 needles. She puts it in her washing machine on a hot wash at about 60 degrees. She keeps an eye on it so the process is not overdone. She then rinses it in water at the same temperature in which it was washed. It seems that putting it in cold water will extend the felting process, which you don't need.

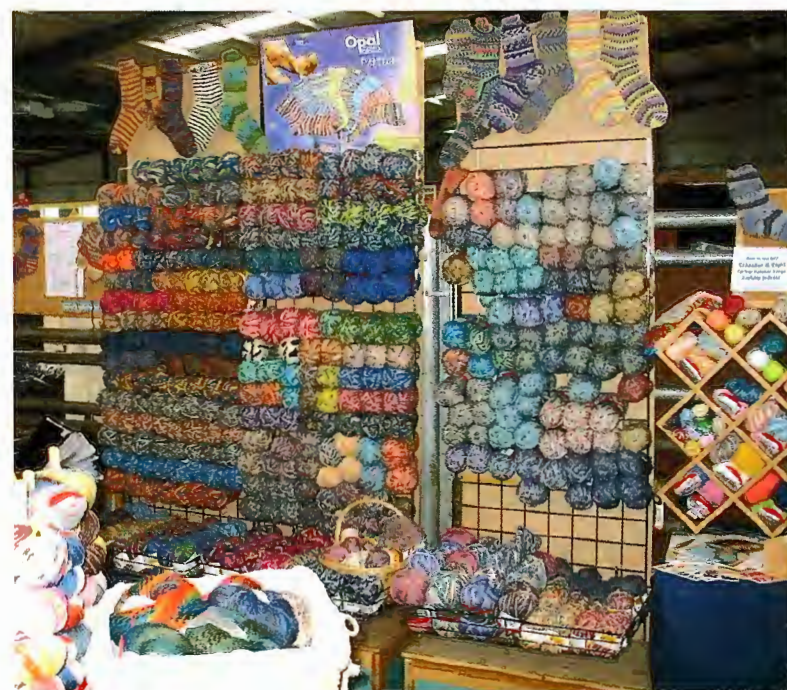
WOOLFEST 2006

(From top)

1. General view
2. A striking art work in felt
3. Web of Wool stand
4. Web of Wool stand
5. Uppingham Yarns

I'm going to have a go but one further important thing I need to tell you is that the wool must be 100% pure and untreated.

Felting was the 'in thing' at the Fest and all manner of items were on display using various felting processes. It was amazing the number of ways in which the material was being used - from appliqué to evening dress to clogs. Household items were ideal subjects for the felt as well as items of clothing. There was even a Yurt dwelling - a light wooden frame covered by felt which the Nomads roll up and carry to their next port of call. Felt really is the thing to be in.





What a Fest!!



FAMILIAR NAMES

The Fest was opened by the well-known designer Sasha Kagan, who also had a stand showing some of her colourful and stunning designs. Whilst talking to her, she mentioned that she was writing a book on crochet and this too seems to be a craft that's rapidly gaining in popularity. Chatting with Pam Dawson, who also had a stand, she told me of the International Diploma in Crochet now available to students. Some of her exhibits really extend-

ed the bounds of crochet into the realms of wonderland. As well as the trading aspect of the Fest there were Master Class workshops and lectures from such well-known speakers such as Sasha Kagan and Ruth Lee. There were also exhibitions including one from the Vilkijs Folk Art School of Lithuania, Estonia native sheep and our own sheep shearing demonstration.

INSPIRATION

One knitting idea that really stopped me in my tracks was a sort of cape top. It was knitted in plain stocking stitch in the form of two half circles, but up the front



Jean Ryder

As many of you will remember, Jean edited Machine Knitting News for a number of years. I caught up with her when she visited our stand at the Nottingham show this year and I was so pleased to see her again. I wondered if I could twist her arm into keeping in touch and was delighted when she told me she was going to the Woolfest and offered to write it up for the magazine. I also asked her to bring us up to date and she writes:

"Hello Anne

"I sometimes wonder where the last 14 years have gone! When I retired from editing Machine Knitting News I rejoiced in the fact that I would be regaining my hobby - machine knitting. It didn't work out quite that way entirely. Vincent and I retired to the North Norfolk Coast - Sheringham to be exact. We soon became involved in local activities. I joined the WI and began to go around the district



talking to groups about machine knitting and designing. They proved quite successful.

"I also attended local craft fairs and soon became known as 'the lady who knits'.

One of the garments I made for these fairs was an edge-to-edge waistcoat knitted in full needle rib using Swanky Crepe - remember it? These waistcoats became so popular that, like Topsy, they grew and grew. I was making them with buttons, with pockets, with sleeves and sending them to all parts of the UK. This wasn't what I had in mind when I retired - I wanted to be done with deadlines. After Ian at Worth Knitting sold up, that was my let out. I still did knit, but with much greater variety.

"About a year ago, for family reasons, we moved back to Yorkshire. I joined the local knitting club and now just undertake a few commissions that appeal to me. One resolution I have made is 'no more knitting in black' - it's just too much of a hassle! However, it's nice to be back in touch and thanks to Anne I was able to tell you about the super Woolfest we lately attended."

Jean Ryder



were 42 pin tucks. This brought the centre front up in a bow shape. Side seams were joined to leave a cape-like sleeve and the collar was a large 2x2 natural roll. It was knitted in a very fine dove grey yarn and looked elegant and stylish. That's another to 'have a go' at.

The Fest proved a very enjoyable, totally unexpected treat. We stayed in accommodation locally and made a long weekend of it. Chatting to Pam Hall after the show she told us that last year there were empty stall places. This year the Fest was fully booked six months in advance with a waiting list. Plans are already well afoot for Fest 2007, so I'd suggest you make a note on your 'not to be missed' list. ■

CAPTIONS - WOOLFEST 2006

(Previous page - from top)

1. A felted yurt dwelling
2. Back of Sasha Kagan jacket
3. Sasha Kagan knitwear

4. A girl from the Vilkija Folk Art School

(This page - from top)

1. Pauline Turner crochet
2. Pauline Turner crochet
3. General view



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Classwise

Making Garments

Beryl Jarvis and her students are almost at the end of their first session, so it's a good time to review the past term and put together the class' achievements. Both beginners and improvers are able to make a valuable contribution to the discussion.

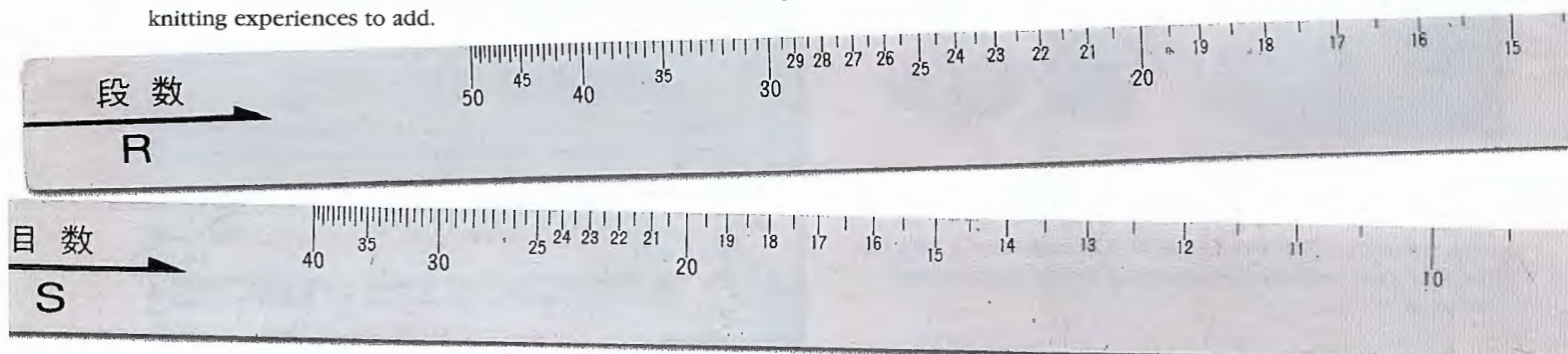
At this time of the year, the lesson that we follow often involves a lot of discussion and not much action! We are usually at the end of the first term and up to this point, the beginners have been learning basic techniques and those returning have been taking the basics a stage further. The subject of this lesson is Making Garments and we put together all the work undertaken in previous weeks. I like this to be a joint class because, hopefully, students who returned to the class now have their own knitting experiences to add.

instructions for making a tension swatch, please refer to my **Info Sheet 1.1 How to Knit and Measure a Tension Swatch**. My students will bring in a tension swatch they have previously knitted and then measure it with a Green Ruler. They put the 'S' side next to the first stitch to be measured at the left and read off at the 40th stitch, to give the number of stitches in 10 cm (see Diag. 1).

Using the side marked 'R', they then measure 60 rows to give the number of rows

I personally find it is easier to work out calculations using centimetres. However, if you are of an age where centimetres are a foreign language, there's absolutely no reason why you should not measure in inches - just turn the tape measure over and use the centimetre equivalent. If you are unsure at any time, you can always look back at your tape measure and check what the measurement would be in inches.

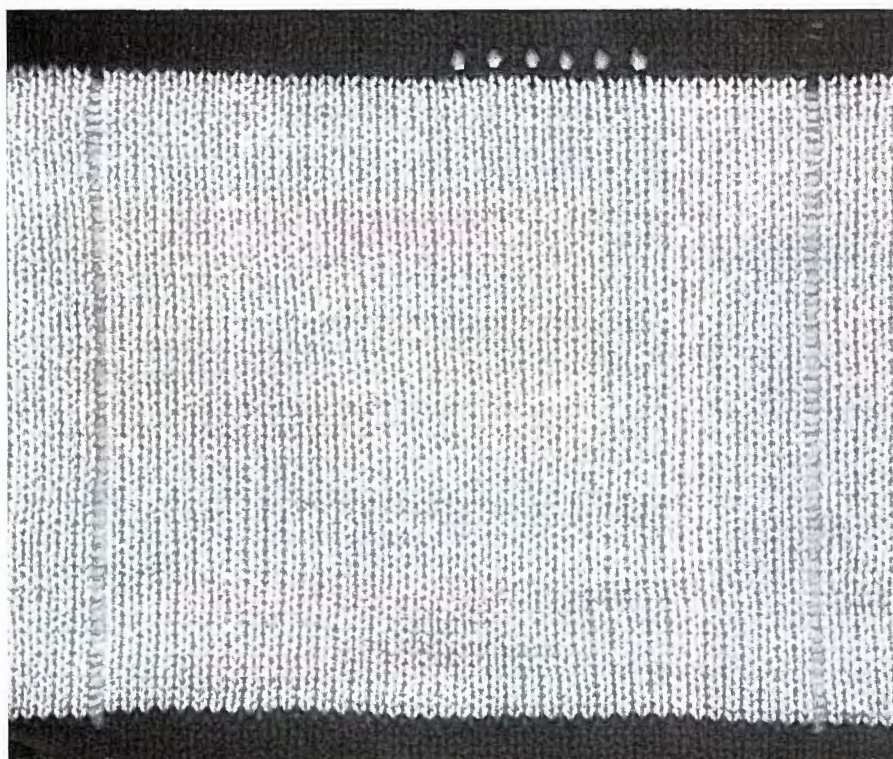
If you are a knitter who likes to follow



THE TENSION SWATCH

Let us start with a tension swatch. I'm sure we've all lost track of the number of times this subject has been covered in the magazine. However, if you still need

in 10 cm (see Diag. 2). If you do not have a Green Ruler, my Info Sheet also gives instructions on how to measure in centimetres and convert it into stitches and rows to 10 cm.



patterns word for word, once you know how many stitches and rows there are in 10 cm, you can compare your tension with the tension of a knitting pattern. These are almost always given as stitches and rows to 10 cm. If your tension matches - and you wish to knit a garment exactly the same size and shape as the pattern - then away you go.

In practice, however, this rarely happens! Your arms may be shorter or longer than the pattern - or perhaps the neckline is too high for your taste. The beauty of knitting a garment to your own pattern is that you can make the design any shape you wish. If you work from a printed pattern, I always suggest that you take a pencil and note all changes on the pattern. Then, if you want to follow the pattern again in the future, you can easily erase the amendments and make new changes. Again, if the tension matches, you are in luck - if not, you may find the Conversion Factor useful. Often one of the students returning to the class will report to fellow students how useful they have found this method.

CONVERSION FACTOR

First divide the tension of your swatch by the tension given in the pattern to give

the Conversion Factor (CF). For example, if your swatch measures 32 stitches in ten centimetres and the pattern gives 28 stitches in ten centimetres, divide 32 by 28 to give a stitches CF of 1.14 (taken to two decimal points). Note that this is not rows or stitches or centimetres and always divide stitches by stitches and rows by rows. Repeat this exercise with the number of rows to obtain the rows CF.

Next, go through your pattern, multiplying all stitches by the stitches CF and all rows by the rows CF. For example, if the pattern says cast on 160 stitches, multiply by the stitches CF of 1.14 and this gives you 182.4 say 182 stitches. Do the same thing with the rows and make all changes to the pattern in pencil. I'm sure you can see that by using the Conversion Factor method, it is possible to knit almost any garment in a totally different yarn and stitch structure. (By the way, the Conversion Factor is explained on my **Info Sheet 1.10 Magic Formula and Conversion Factor.**)

MAKING A PATTERN

If you know how many stitches and rows there are in ten centimetres, by dividing the number by ten you also know how many stitches or rows are in one centimetre. So, to make your own knitting pattern, first find another garment in your

wardrobe that fits well and draw sketches of the garment shapes. The drawings do not have to be to scale, nor be works of art! Measure the sections of the garment in centimetres and put the measurements on to the sketches.

Now decide which direction each piece is to be knitted. Multiply all width measurements by the number of stitches you obtained in one centimetre, then multiply all lengths by the rows in one centimetre. You have now almost written your own pattern. There may be slopes where increases and decreases will have to be made, but these can be calculated easily to come at regular intervals. (I use what I call the Magic Formula. I've written about it in the magazine in the past and details are on my Info Sheet 1.10.)

As I mentioned at the beginning of this article, Making Garments is our subject this time, but we also look at garment shapes and consider how the techniques learned in previous lessons can be incorporated into the students own designs. I do encourage all of my students to try to knit their own designs. I personally feel that it's much more satisfying than following other designers' patterns word for

The Conversion Factor

$$\frac{\text{Tension of Swatch}}{\text{Tension of Pattern}} = \text{Conversion Factor}$$

Exercise 1

Your swatch measures 32 stitches in 10cm
The pattern gives 28 stitches in 10cm

What is your conversion factor?

Answer

$$\frac{32}{28} = 1.14$$

And always remember to divide stitches by stitches and rows by rows

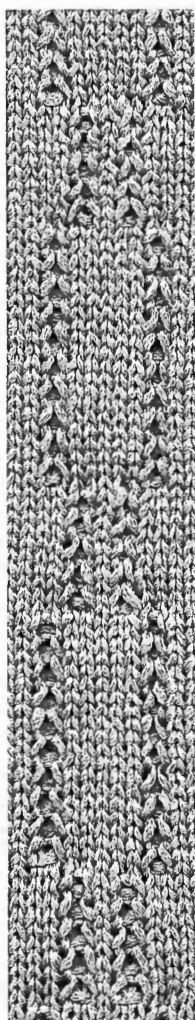
word, using the same shade of the same yarn and producing the same garment. Why have a knitting machine if you only reproduce someone else's ideas? I do think we must all be creative in our own way to ensure that machine knitting needs are different for the future. As you'll gather, I'm on my hobby horse again!

During our last session, I also try to cover using charting devices. If several students have their own, they bring them along and we have a hands-on session. Charting devices are an invaluable piece of equipment for those knitters who wish to use their own patterns, so I'll talk about them next time. ■

Learn at home

Sadly, machine knitting no longer attracts enough students for many evening classes to run. Beryl Jarvis ran a very successful course in Leicester for more than ten years and her Classwise series of articles was based on life in her classroom and her teaching. The series started in 1996 in To & Fro, then continued in Modern Machine Knitting and ended many years ago here in Machine Knitting Monthly. We've decided to publish the articles again from the beginning, not only to give you a chance to follow it through but also to allow those returning to machine knitting to make a fresh start. Beryl's Info Sheets are widely acclaimed and still available to readers. If you would like a list of the full set, including prices, please send Beryl a self-addressed and stamped envelope to the following address:

Beryl Jarvis
90 Asfordby Road
MELTON MOWBRAY
Leicestershire LE13 0HR
Tel: 01664-850418
E-mail: beryl.jarvis@ntlworld.com



90 Asfordby Road
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Beryl Jarvis

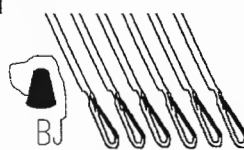
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Look at Life

Good Causes

Joan Lafferty was busy hand-knitting teddies and had made six until she was told to 'hold her horses' (or perhaps teddies!) because the organisers were overwhelmed with them.

Last month you may remember that I was talking about teddies. I'd been hand knitting them for a project supported by the MU in Cornwall. I'd knitted six and then was then told to 'hold my horses' because the organisers were overwhelmed with teddies! No sooner had they said this than the Java disaster occurred.

I'm sure you have heard or read about the 'Shelter Box' charity, which sends tents and bedding plus cooking equipment and so on to disaster areas. This originated in Helston in Cornwall and being in my part of the country, we hear a lot about these boxes. A member of the Rotary Club, who had been in the Navy and seen, first hand, what was needed when disaster struck, started them. I then learned that our teddies follow in the next wave of boxes after the original ones and the teddies in stock went to Java. So it's out with the hand knitting needles again.

HOME THOUGHTS

It was somewhat co-incidental that before last month's MKM appeared, Anne rang me about another charitable organisation, the British and International Sailors' Society, who provide support for seafarers and their families in the UK. While I am all for supporting these poor folk in the disaster areas, I am glad to be able to support a 'home' charity. Anne asked me if she could 'borrow' a bobble hat, knowing that I knitted a lot for the members of my son's brass band. This was featured in the July issue of the magazine. It was particularly interesting to me to hear about this sailors' society, because for many years my husband was General Secretary of the Royal Alfred Seafarers Society, which provides accommodation for retired seafarers and stewardesses. Isn't it funny how the circles come around?

SIZE RIGHT

Apart from knitting teddies, the Mothers Union is asking for knitted blankets for premature babies. "What size?", I asked.

"Oh you know", was the reply, "for their cots".

Now my Knit Leader needs a bit more information than that so that I can knit a blanket! I know there have been articles in MKM about requests for cardigans for

premature babies, so I must have a hunt through back copies to see if I can find anything more specific. I seem to have been using a lot of white yarn lately, but I have loads of unused cones in my cupboard, so I guess pale blue, green or primrose might be suitable.

St Austell is a very lively club and I saw some beautiful knitting which cheered me no end, since the 'doom & gloom' mongers insist machine knitting is dead...

Next I had to decide what stitch? Stocking stitch has a habit of curling at the edges and maybe Card 3 tuck would be better. I know I can crochet round the sides, but as one of my knitting colleagues pointed out, lacy patterns can make traps for tiny fingers. Maybe crab stitch would be the answer, although I rather think that such a baby wrapped in a blanket is hardly likely to be doing much waving of fingers!

PAVE THE WAY

Another charity dear to my heart is the **Disabled Access Fund** for my local church. This has a number of steps up to the porch and then some more inside the porch itself. In fact walking to the church is a mountaineering effort in itself. The church path is very steep, before one even encounters the steps. I am fond of saying that I have only got my breath back by the time the Vicar has finished his sermon! So I knit a lot of my little dollies and animals, which, with luck, I sell when I give a talk. The favourite talk at the moment is The Adventures of a Knitting Tutor. (I have quoted bits of this from time to time in the magazine.) I find that one group reports to another (the W1 are very good at this exercise!) so the word gets around and I sometimes wonder if they also warn against rotten speakers?

I gave this talk at a very nice machine knitting club in St. Austell last year and they have done me the honour of inviting me back again this year, so this talk will be on the History of Knitting - which is not so boring as you might think. This is a very lively club and I saw some beautiful knitting, which cheered me no end, since the 'doom and gloom' mongers insist

machine knitting is dead, or dying. I was giving a talk to a W1 only last evening and someone asked if machine knitting was still popular. I hate having to answer this question, but side track by saying that there are a lot of dedicated knitters and the reason why one does not hear so much about knitting, hand or machine, is because the Mothers don't put cardigans on the children any more - but the pendulum will swing, given time.

HERE COMES THE BRIDE

I also gave a talk a couple of weeks ago and sold a number of items including my Bride, Groom and Vicar, whom I sell as a set. They are usually popular in the spring and summer months. The lady who bought it said her daughter had got married only the previous week to a Hungarian gentleman, so my little figures are going to Hungary. Almost immediately, a lady who lives in my block of flats asked for another bridal trio, so that was another lot to knit. I do some of the garments by hand, but it is so quick and easy to knit a lacy dress and the bridegroom's hat on the machine. Two rows at about tension 8, then tension 6 for two rows using black, then about another 10 in the original grey. I gather the open stitches, cut a piece of cardboard to stiffen the inside and stick it to the gent's head with Copydex! It's all done in next to no time. People say it is fiddly, but it's very gratifying to have completed an item so quickly.

PICK UP A PENGUIN

Last week I actually went and listened to someone else's talk, with slides, about penguins. This was also in aid of the Disabled Access Fund. I knitted one of my penguins to put on the display, but the speaker had already got one - presumably bought at a Bazaar, since he's somewhat of a 'penguin freak', so back it went in my handbag. After the talk was over a lady approached me and asked if I knitted penguins! So out he (or she) came again. "Oh, I wanted two", she said, so I have knitted yet another small penguin.

There is a saying 'charity begins at home', so I hope I may support my personal charity and finish knitting the summer cardigan that I began several weeks ago. Although at the rate of requests coming in, I have an idea it will be winter before I get around to finishing it ■

Best in the North West!

Order
your tickets
Now on page 59!

Machine Knitting Live! goes to Bury on Sunday 8th October 2006

Each October, Machine Knitting LIVE! is staged in the heart of the North West at the Castle Leisure Centre, Bolton Street, Bury (BL9 0EZ for maps.google.co.uk or those with sat nav).

The date for your diary this year is Sunday 8th October 2006 from 10.00 am to 4.00 pm. It's a great 'all knitting' show with top exhibitors bringing along their yarns, patterns and accessories. All the new seating is lowered to give lots of room for an informal lunch and time to enjoy the fashion show. Over the past few years, our fashion show has become increasingly popular. **Chris Keogh** brings a coach party from Scotland and they model and present a very enjoyable show for us. There will be a speaker's room with talks throughout the day.

Entry on the day for everyone will be £5.00, advance tickets cost £4.00. Entry is free to all talks. The subjects of the talks will be on the notice board at the entrance when you arrive, but you can always call for further information if you wish on 01628-783080.

YARNS

Not every machine knitter is fortunate enough to have a local stockist with a good supply of coned yarn. So, if you'd like to re-stock your knitting room, you'll find lots to tempt you from **Metropolitan**, **Riverside**, **Bennett Wools** and the button collection, **Undy Yarncrafts** and **Uppingham Yarns**. Look out for more names next time!



MACHINES

There will be new and second-hand machines, together with a wide range of accessories for all machines. If you'd like to find out more about buying and using a knitting machine, come to Bury for expert advice from long-established and highly reputable companies such as **Metropolitan** and **Undy Yarncrafts**.

A linker is a necessity for every machine knitter and Hague will bring manual and electric models, spare parts plus PDB Electric Yarn Winders including the 125g yarn twister, as well as a super range of machine knitting accessories. It's also the place to buy daylight bulbs and non-kink ribber wires.

CIRCULAR SOCK MACHINES

For the first time at Bury this year, we look forward to working displays and expert help for anyone interested in buying or using a Circular Sock Machine.



P = Car Parking

P = Coach Parking

Metrolink

i = Tourist Information

East Lancashire Railway

CLUBS

This year we'll also have a number of local and regional club stands with displays of work plus club members on hand to give you help and advice.

DESIGNERS

Many of the UK's top designers come to Bury including return visits from **Ann Brown** and her lovely **Posh Frocks**, **Hilary Belton** with **Busy Bee designs**, **Ann Baker's Karabee designs** and **Wendy Gould** with her **Clarisse Designs**. This year we're especially pleased to welcome back **Beryl Jarvis**.

PARKING, FOOD & LUGGAGE

Parking is right outside the door and the caterers supply refreshments at very reasonable prices. We also have a left luggage corner with donations to the local hospice.

GUEST SPEAKERS

There will be guest speakers giving talks in the speaker's room and entrance is free to all talks. ■

Directions

The map shown here will guide you to the Leisure Centre and we also arrange for the AA to signpost the route.



Dear Anne

Pick 'n' mix

If you've a favourite hint to pass on, a story to tell or a point to make, share it with us all by writing to Anne at the usual address given on page 3 or e-mail mail@machineknittingmonthly.net. This month some old friends have been in touch.

ON THE SHELF

Our first letter comes from Sybil Holbrook and she writes from Ipswich:

Dear Anne

I was interested to read about ladies who were buying Machine Knitting Monthly to use the patterns for hand knitting. Recently I too have transposed a jacket pattern from April 2006 (Issue 99). Like many other machine knitters I have shelves full of cones of knitting yarn which, for me, includes a lot of mohair and chunky yarn. These have been shelved for more years than I care to remember. Part of the problem is that my chunky machine is still packed away since moving house five years ago and I simply have not the space for it along with a Brother 950 and a Passap E6000.

For the hand knitted garment I used 5.5 mm needles to obtain a 10 cm tension piece of 16 stitches and 20 rows. I am very pleased with the finished garment, which looks exactly like the picture on page 57 of the magazine. The two garter stitch rows were easier to do by hand than having to reform stitches as given in the machine knitting instructions. I knitted a lining to the collar with the smooth yarn to overcome the irritation of the mohair around the neck.

It was a refreshing change to knit something sitting in an armchair instead of being isolated in front of the knitting machine. I was also able to see results quite quickly on account of the type of yarn and the large needles. Incidentally I used one cone of mohair and part of a cone of chunky yarn (Atkinson's Pearl), which gives a date to some of my yarn! Maybe when I am in need of some armchair knitting again I shall try another pattern and use another cone from my hoard. Many thanks for keeping the magazine going even though I do not do

Egg flip

This letter comes from Jean Muir with some help for Joan Lafferty and Jean writes:

Dear Anne

Reading Joan Lafferty's Look At Life in the May 2006 issue under the heading 'Egg Flip' on page 5, I think she will find that her five 100 gram balls of yarn are from Lidl's supermarket. It is a German DK Sports quality, which knits up beautifully as DK and goes a long way.

My sister has just finished a 36-inch bust plain jumper and is now knitting a 28-inch chest size (with no scrimping in either length or width) all out of 500

grams. Her own jumper took 300 grams and she's sure she could have made a larger child's size on No. 8 and No. 7 needles.

I thought I'd try as well and not content with doing a plain one, I saw a nice garter stitch pattern in MKM. I thought I'd have a go, but hand knitted it because I don't have a garter carriage. It's knitting up very nicely, but I'm using No. 9 pins. I hope this helps Joan and I don't think she'll be disappointed.

Yours truly
Jean Muir
Lowestoft, Suffolk

as much knitting now, I enjoy the read and the patterns as well as items by other contributors which help to give me inspiration.

Yours sincerely
Sybil Holbrook
Ipswich, Suffolk

KILL OR CURE

This will set you all thinking. Should we try and bring Ms R Rippon into the fold, or suggest she throws the baby out with the bath water and dumps a machine that's almost 60 years old?

Dear Machine Knitting Monthly

I have a 1950s Knitmaster 4500 (bought at a 1980s church auction because I liked its oily mechanical-ness!) and recently decided to conquer it, or dump it! It works yarns up to 4-ply well; DK is best done on alternate needles but then it is harder to measure the length the knitting will take up when taken off the machine. I bought your magazine in April hoping

for at least suppliers of suitable yarn and had the bonus of reading about the Nottingham Show which we attended and found interesting. A helpful and knowledgeable man there said my machine was very old, parts were not available and that new machines were much easier to use. In his opinion I would be better off dumping my machine and getting a new one.

I am very impressed at the way a whole row of knitting can be done in one swoop of the handle. But working shaping with the tools etc. looks very fiddly on such small latch hooks - so easy to spoil work by losing stitches too. Reading the May magazine Page 3 Editor's letter, I agree that it looks a good idea to do the fiddly stuff on two needles and then put the work on to the machine for the boring stuff - still fiddly in thin yarns with small latch hooks though.

I am concerned at the idea of spending forever learning how to use the machine

only to have a vital bit of it to need replacing, or to finish the work only to find that no-one in the world could wear it! I do have the original instruction book which has patterns for such 1950s delights as the child's knitted swimsuit and ladies vest, but nothing very simple for me. Interestingly it offers a method of making one's own patterns just by calculation using body measurement and stitch tension.

I could just use it to knit up all the spare yarn that I have accumulated into a knee rug, but it would all curl up on the edges wouldn't it? Anyone out there who can offer encouragement or ideas?

Yours despairingly(!)
R Rippon
Lichfield, Staffordshire

KNITTING GOES ON FOREVER

Finally, we have a long letter from Sylvia Abbott who writes from Mundesley, Norfolk:

Dear Anne

Please keep going with the magazine as long as possible. I am not using my knitting machine at the moment, but your magazine keeps me in touch with all that is happening in the machine-knitting world.

I was taught to knit during an air raid by my Gran and I was about five at the time. We lived in London all through the war and she wanted to take my mind off of what was happening around us. I remember when I started school and the class knitted dish cloths (boys) or scarves (girls) but I was among a small group who could already knit and so I worked on a cardigan. I knitted most of my cardigans and knitted a full layette for my cousins' baby girl when I was about ten. The baby grew up and is now retired herself. How knitting unites my thoughts.

I had my first machine in the early 50s, a single bed Passap which I have still got and it knits beautiful fine stocking stitch. I remember going to the shop for my six free lessons, progressed to a Bond and then on to a Knitmaster Zippy De Luxe in the 80s. I made and sold toys, mostly clowns and earned enough to be able to buy the lace carriage, colour changer and all sorts of accessories, but not a ribber.

Since I retired and moved to Norfolk I have not used the machines. I had always intended to study to become a machine-knitting tutor but the courses, like the times, had changed. I did go into education, gained my ICT qualifications, a teaching qualification and a Certificate

in Adult Education. I now teach ICT one or two days a week in a secure establishment and I'm also continuing my education working towards a BA (Hons) in Post Compulsory Education.

This did not stop me buying a Knitmaster SK280 complete with ribber and housed in a cabinet from a neighbour who was giving up knitting a couple of years ago. At the moment the cabinet doubles as my desk but the machine will be well used when I finally retire again in a couple of year's time. I still have all my machines and yearn for a large workroom so that they could all be up and ready for use together. Do we all have this same dream I wonder?

I still hand knit as a way of relaxing and I am enjoying the resurgence of hand knitting, buying balls of fancy yarn and trying out the 'fat needles'. I sometimes knit on the bus and get curious looks. I once taught a fellow traveller to knit gloves on four needles while on a coach journey to visit my mother.

The real reason for writing to you was not just to reminisce but to send you a copy of a wartime picture that I found when browsing in the library used by my students. It came from a book telling the story of a teenage girl growing up during the war. I think it sums up knitting, whether hand or machine and I hope you will gain some inspiration to go on for ever from it.

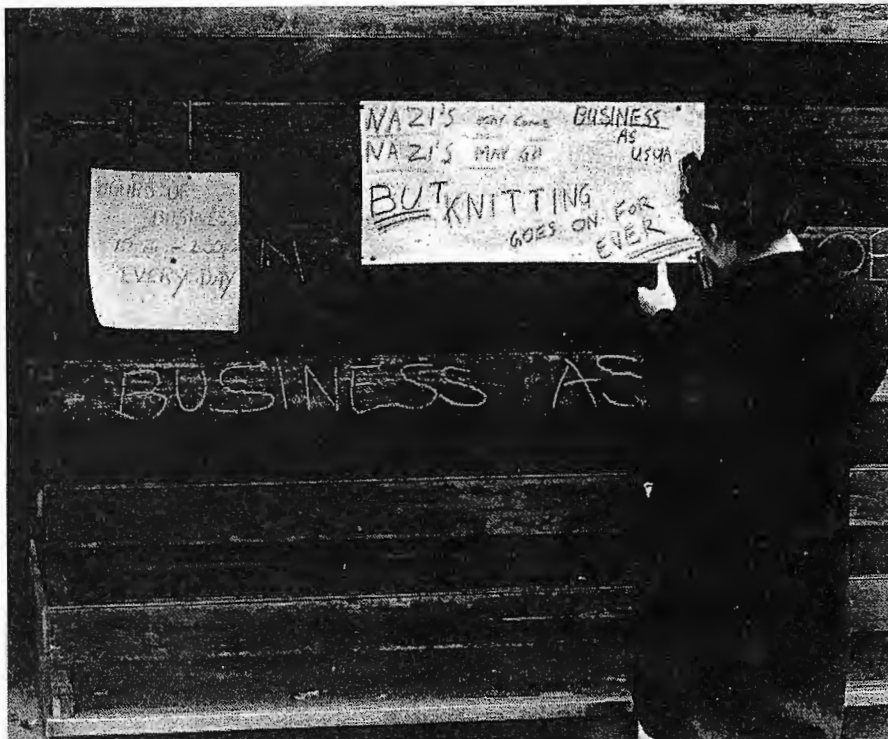
I always enjoy our chat when I telephone to renew my subscription. Keep going as long as you can, you know we all appreciate what you are doing, but I am sure that whatever you decide hun-

dreds (even thousands) of knitters will buoy you up with our best wishes.

With sincere good wishes
Sylvia Abbott
Mundesley, Norfolk

Although the picture can't be reproduced very well, the clear message is 'business as usual' and 'knitting goes on for ever'. The text reads 'I had been away for two years by this time. I was nearly fourteen by now. When I had turned fourteen in June 1942, I had to come home because I had to go to work. I went to work in an ammunition factory. When the air-raids came we all had to stop work and go down to the shelters. When the buzz bombs came over we used to sing, "When the lights go out in London", because all the lights had to be out when it was black-out time and there was a warning. They weren't allowed to go back on until the all-clear went. But I remember everybody used to be very jolly. When people had been bombed out and lost their homes, they used to go to relatives or friends until they were found somewhere to go. That war seemed to me to bring people together more, because you did not know whether you were going to have your name on the next bomb.'

The extract is taken from Macmillan Education, Basingstoke and London, Doris Fenner (1979), edited for Brighton Writing by Ursula Rohde. Many thanks for sharing it with us, Sylvia.

Sun, sea & sand

An original **Maggie Andrews** design

General Information

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge machines with a ribber. Maggie used a Silver Reed 840 with SRP 60 ribber.

If you don't have a ribber, work ribs in mock rib.

MATERIALS

Yeoman Play

1 [1, 1, 1, 1] x 500 g cone in Blue - Shade 3 (MC).

1 [1, 1, 1, 1] x 500 g cone in White - Shade 2 (C).

For further information about this yarn, please write to Yeoman Yarns at 36 Churchill Way, Fleckney, Leicestershire LE8 8UD or telephone 0116-2404464.

GARMENT WEIGHT

Finished garment in first size weighs 110 g.

Pattern Information

MEASUREMENTS

To fit chest 51 [56, 61, 66, 71] cm, 20 [22, 24, 26, 28] in.

Actual size 57 [62, 68, 73, 78] cm, 22½ [24½, 26½, 28½, 30½] in.

Length to shoulder 33.5 [37, 40.5, 43, 46] cm, 13¼ [14¾, 16, 17, 18¼] in.

Sleeve seam 5.5 [6.5, 6.5, 8.5, 8.5] cm, 2¼ [2¾, 2¾, 3¾, 3¾] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

30 stitches and 40 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 7).

For perfect results, please check your tension carefully.



ABBREVIATIONS

For a list of the abbreviations we use, please turn to page 62.

NOTES

- a) We used knit side of knitting as right side of garment.
- b) When shaping in HP, always take yarn round first inside N in HP to prevent a hole forming except on neck shaping.

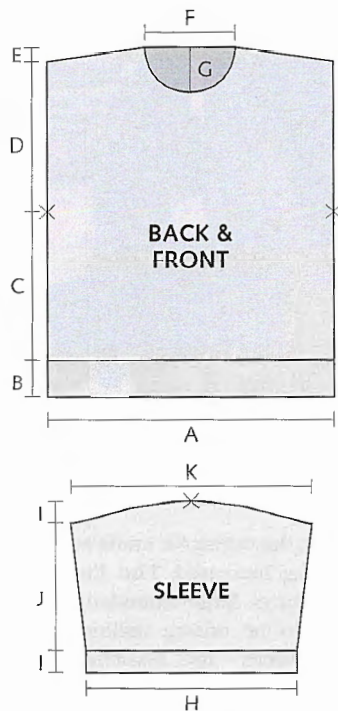
Knitting Instructions

BACK

With carriage at right and using MC, cast on 88 [96, 104, 112, 120] sts at centre of

Diagrams

A = 29 [32, 34.5, 37, 40] cm
 B = 5 cm
 C = 15.5 [18.5, 21, 23, 25] cm
 D = 13 [13.5, 14.5, 15, 16] cm
 E = 1.5 [1.5, 1.5, 2, 2] cm
 F = 11 [12, 12.5, 13, 13] cm
 G = 6 [7, 7, 8.5, 8.5] cm
 H = 22 [23, 24, 24.5, 26.5] cm
 I = 2.5 cm
 J = 3 [4, 4, 6, 6] cm
 K = 26 [27, 29, 30, 32] cm



machine in 1x1 rib. K 3 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-3/MT-3, K 22 rows. Transfer sts for st st. Set RC at 000. Using MT, K 2 rows. Set carriage to hold.

CENTRE TRIANGLE

Push 1 N nearest carriage to HP on every row until 2 Ns rem in WP. RC shows 88 [96, 104, 112, 120]. Push rem 2 Ns to HP. Cut MC. Take carriage to left.

LEFT SIDE

Reset RC to 2. Change to C.

* Push 1 N at carriage side from HP to UWP, K 2 rows *.

Rep from * to * until RC shows 62 [74, 84, 92, 100]. Place a marker at left edge. Rep from * to * until 1 N rem in HP at left of centre 0 and all Ns at right of centre 0 are left in HP. RC shows 88 [96, 104, 112, 120]. Cut yarn. Push all Ns to HP. Take carriage to right.

RIGHT SIDE

Reset RC to 2. Using C, rep from * to * until RC shows 62 [74, 84, 92, 100]. Place a marker at right edge.

Rep from * to * until 1 N rem in HP at right of centre 0 and all Ns at left of centre 0 are left in HP. RC shows 88 [96,

104, 112, 120]. Set carriage to knit back to WP **.

K 26 [32, 38, 40, 44] rows. RC shows 114 [128, 142, 152, 164].

SHAPE SHOULDERS

Set carriage to hold. Push 9 [10, 11, 9, 10] Ns at opposite end to carriage to HP on next 6 [6, 6, 8, 8] rows. Weave yarn under and over HP Ns to carriage side. Set carriage to knit back to WP and knit 1 row. Place marker at each side of centre 34 [36, 38, 40, 40] stitches. Using WY, K a few rows and release from machine.

FRONT

Work as for Back to **.

K 8 [10, 16, 14, 18] rows. RC shows 96 [106, 120, 126, 138].

SHAPE NECK

Set carriage to hold. Push 49 [54, 59, 64, 68] Ns at left to HP. Cont on rem sts for first side. K 1 row. Push 1 N at neck edge to HP on next 12 rows. 27 [30, 33, 36, 40] sts rem. K 6 [10, 10, 14, 14] rows.

SHAPE SHOULDER

Push 9 [10, 11, 9, 10] Ns at opposite end to carriage to HP on next row and foll 1 [1, 1, 2, 2] alt rows, K 1 row. 9 [10, 11, 9, 10] sts rem. Push Ns at right from HP to UWP. K 1 row. Using WY, K a few rows and release from machine.

With carriage at left, push 39 [42, 45, 48, 52] Ns at left from HP to UWP. Finish to correspond with first side, reversing shaping.

With carriage at right, push rem 34 [36, 38, 40, 40] Ns from HP to UWP. Push 10 [13, 13, 18, 18] adjacent Ns at left and right to WP. Pick up 10 [13, 13, 18, 18] sts along each side of neck and place on to empty Ns. 54 [62, 64, 76, 76] sts. Using C, K 1 row. Using WY, K a few rows and release from machine.

SLEEVES

With carriage at right and using MC, cast on 66 [70, 72, 74, 80] sts at centre of machine in 1x1 rib. K 3 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-3/MT-3, K 12 rows. Transfer sts for st st. Set RC at 000. Using MT and C, shape sides by inc 1 st at each end of next row and every foll alt row until there are 78 [82, 88, 90, 96] sts. K 1 [5, 1, 9, 9] rows. RC shows 12 [16, 16, 24, 24].

SHAPE TOP

Set carriage to hold. Push 5 [5, 5, 6, 6] Ns at opposite end to carriage to HP on next 10 rows. Weave yarn under and over HP Ns to carriage side. Set carriage to knit back to WP. Place marker at centre. K 1 row. Cast off.

BLOCKING

Pin all pieces out to size, spray with cold water or cover with a wet towel and leave until completely dry before removing pins.

JOIN RIGHT SHOULDER

Push 27 [30, 33, 36, 40] Ns to WP. With K side of right back shoulder facing, replace 27 [30, 33, 36, 40] sts on to Ns. With P side of right front shoulder facing, replace 27 [30, 33, 36, 40] sts on to same Ns. Using MT+1 and C, K 1 row and then cast off.

NECKBAND

With carriage at right and using MC, cast on 88 [98, 102, 116, 116] sts at centre of machine in 1x1 rib. Carriage is at left. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-3/MT-3, K 22 rows. Transfer sts for st st. Using MT, K 1 row. With P side facing, pick up 88 [98, 102, 116, 116] sts around neck edge and place on to Ns. Using MT+1, K 1 row. K 1 row by hand, pulling Ns back to NWP. Pull work forward to bring Ns back to WP and cast off with a latch tool or link off.

JOIN LEFT SHOULDER

Work as for Right Shoulder reading left for right.

MAKING UP

Join neckband seam. Fold neckband in half to inside and catch down very loosely (this neckband should pass over your own head). Set in sleeves between markers, matching centre marker to shoulder seam. Join side and sleeve seams. ■

Easy Intarsia

The imitation Intarsia design for this T-shirt is adapted from one of the ideas in Maggie's book **Easy Intarsia**. This book shows how to use holding position to imitate Intarsia to knit all sorts of geometric shapes into your stocking stitch garments. There are shallow or steep slopes, wedges, triangles, diabolos, diamonds, squares, imitation patchwork, and even simple landscape pictures. All of them are done with the single bed carriage and only one colour in use at any time.

The book is available from Maggie at:-

79 Hookfield, Harlow, Essex CM18 6QQ.

The price for all knitters in the UK is £4.50 including post and packaging. Knitters outside the UK can buy via Maggie's web site using Paypal. Go to www.maggieandrews.supanet.com. All of Maggie's books are illustrated on her website, but if you don't have Internet access, you can get a colour catalogue by sending a stamped and self addressed envelope to the above address.

Uppingham Yarns Update

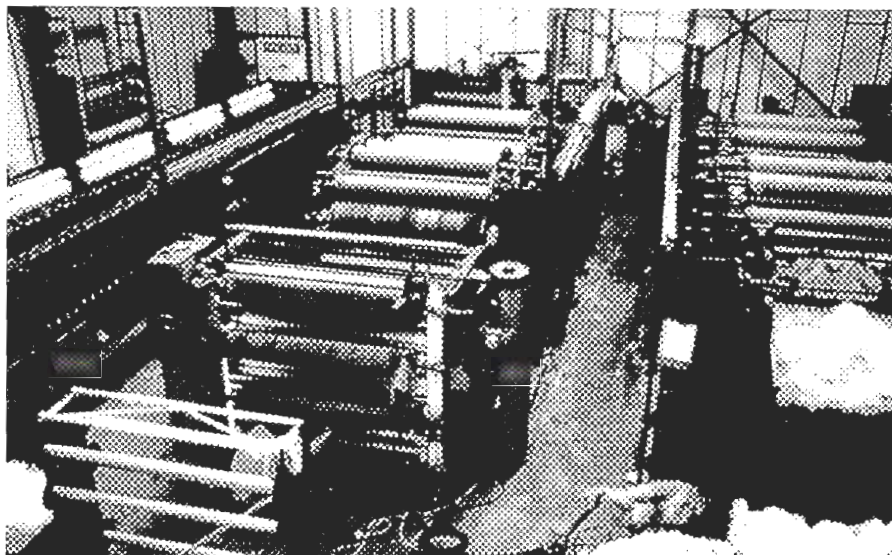
Newsletter No. 6 – June 2006

Have you been caught with making mini scarves from the latest Italian yarns?

From time to time, Mr A R Traylen sends us a copy of the company's latest newsletter. It was previously mailed out individually to all customers of Uppingham Yarns. As you can imagine, this was a costly and time-consuming exercise for the staff, so we now publish it in Machine Knitting Monthly for the benefit of all our readers.

The origins of "Stint"

Do you know the origin of the word stint? It comes from our trade, in hosiery to be precise. In the 1800s apprentices as young as 10 years old, started work in frame knitting. A stint was a certain number of hose, which the apprentice had to produce for his master, to pay for his board and lodging. Any excess of this work was paid a commission, which could amount to up to two shillings, if the youth was industrious. The Mayor of Leicester, trying a framework knitter's apprentice who was charged with neglecting his work (not achieving his stint) described the system as 'legalised slavery'. It seems his master called his apprentice a 'shacking lounging stockinger'! (Framework Guild)



Ups and Downs in the Market

For those that remember the heady days of machine knitting of the 1980s when it was reputed that 750,000 knitting machines were sold in one year, we now live in a much reduced craft, but it's nevertheless still a solid one.

Whilst many factors have caused the decline in our trade, the arrival of the low-priced stores plus the closure of so many wool shops for supplies and the withdrawal of funding for college courses on machine knitting, have all contributed. As a result a number of clubs sadly have reduced numbers attending, if not been actually forced to close.

However, the desire for crafts at home has if anything increased. **The Embroidery Guild** enjoys large attendances and is reputed to be raising millions to build other offices in Manchester. **The Weaving Guild** is thriving and all of you will know of the revival of hand knitting recently, largely triggered by film and pop stars showing off their prowess in knitting.

EC Directives will prevent us from even discussing imperial measurements

Statutory Instruments 55/85 of 2001 come in to force in January 2010, when any vendor will risk a criminal offence of a fine of up to £5000, if they explain to a customer, who asked, for the conversion from metric to imperial pounds and ounces, inches and feet.

What are we supposed to do therefore for the people who still wish to use their old patterns, which are classified in these amounts? The answer is that we will not be allowed to help them!



Mr A R Traylen, Uppingham Yarns
30 North Street East
UPPINGHAM, Rutland LE15 9QL
Tel: 01572-823747
E-mail: uppyarn@wools.co.uk
Website: www.wools.co.uk

A new specialised industry serving the craft community

A recent Wonderwool show in Wales, at which we exhibited, produced a number of enquiries of where one could have small numbers of fleeces carded and spun, particularly from rare breeds. We had to refer such enquiries to the organisers, but we

have subsequently obtained a suggested list from them, and the mills are featured at length below. This is yet another apparently expanding craft and the following addresses may be equally useful if you have friends with small herds.

Small producers go organic at Woolcount

Woolcount Ltd is a woollen spinning mill capable of dealing individually with small batches of fleeces. It's ideal for breeders with small flocks of rare, exempt and coloured sheep plus goats bred for mohair, cashmere and alpaca. The mill will accept a minimum of 25 kilos of fleece and will guarantee that customers receive back only their own product. The company offers specialised, small-scale contract spinning and benefits breeders by spinning fleeces into top quality yarns at economic prices. Personal experience breeding Polwarth sheep and Angora goats plus the knowledge acquired run-

ning **The Goat Company**, manufacturing textiles as well as designer garments and accessories gives a thorough understanding of the market, fleece production and end uses for the yarns.

As well as using organically approved chemicals and oils, the mill will be able to operate specific organic runs

There's good news too, for organic producers. As well as using organically approved chemicals and oils, the mill will be organically certified and able to operate specific organic runs into which their fleeces can be incorporated. The payments for wool clip

are generally so poor, that many farmers are introducing stock with both a good carcass and finer wool and having it spun into knitting and weaving yarns themselves, in an effort to derive a better

return for their fleeces. The minimum carding weight is 20 kilos and for spinning it's 25 kilos.

Woolcount
10 Enterprise Park
Brecon, Powys LD3 8BT
Tel: 01873-860590

Diamonds found on farm in East Sussex

Diamond Fibres Ltd handles individual fleeces and, by prior appointment, visits can be organised for individuals or groups to meet the organisation. Visitors can view the workshop, see the sheep and discuss fleeces and any related problems. A small charge may be made. Diamonds Farm is situated close to the village of Horam in beautiful East Sussex.

Diamond Fibres Ltd
Diamonds Farm
Horam
East Sussex TN21 0HF
Tel: 01435-812414

Moral Fibre ties up eco-friendliness with good business sense

Moral Fibre connects the landscape with sheep, wool and felt bringing the principles of sustainability and bio-diversity into contemporary textile practice. The company offers a variety of fleece types - each with specific felting characteristics and available in both carded batts and rovings. It provides feltmakers and spinners with the finest quality carded wool in a wide range of natural colours.

Wool is selected for its breed, colour and environmental impact and the fleece comes from small flocks and is processed in the company's own mill. A washing, carding and blending service is now available and there's no minimum quantity.

Moral Fibre Mill
Church Farm Studios
Stanton Lacy, Ludlow SY5 2AE
Tel: 01584-856654
Website: www.moralfibre.uk.com



Coldharbour Mill preserves tradition

Coldharbour Mill is a 200 year old spinning mill set in the tranquil village of Uffculme, Devon. Built by Thomas Fox in 1799, the mill is a rare example of surviving Georgian architecture, industry and enterprise. When closure came in 1981, the mill was already a museum piece - a

The mill is a rare example of surviving Georgian architecture, industry & enterprise

time capsule of techniques and rare machinery dating from the reign of Queen Victoria. In 1982 the Coldharbour Mill Trust bought and reopened the facto-

ry as a textile museum, so preserving a unique piece of social and industrial history. The mill has continued to produce high quality worsted knitting yarn on its period machinery. If you have wool fleeces that require carding before hand spinning, you can send them in to be machine carded at the mill, but only washed fleece is accepted.

Coldharbour Mill, Uffculme
Cullompton, Devon EX15 3EE
Tel: 01884-840960
Website:
www.coldharbourmill.org.uk

Regeneration and relocation gives new lease of life

The Natural Fibre Company spins wool in small quantities from flocks in Britain, France and Northern Europe. It has been trading in Wales since 1991, but has recently relocated and expanded in a 10,000 square foot factory close to the



Devon border at Launceston in Cornwall. When the founder wanted to retire the company was sold to environmentalist

Sue Blacker, an expert on economic regeneration. With everything up and running again the minimum weights accepted are 10 kilos for carding and 20 kilos for spinning.

Natural Fibre Company
Unit B, Pipers Court
Pennygillam Industrial Estate
Launceston, Cornwall PL15 7PJ
Tel: 01566-777635
Website: www.thenaturalfibre.co.uk

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If you can't find MKM in your local shops please call the helpline:

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To my newsagent:

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Date

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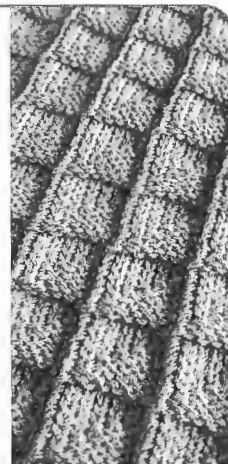
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Undy Yarncrafts, The Old Temperance Hall, West End, Magor Monmouthshire NP26 3HT Tel:- 01633-881183



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Rutland LE15 9QL Tel:- 01572-823747
E-mail:- uppyarn@wools.co.uk
Website:- www.wools.co.uk



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Tel:- 01270-628414 Fax:- 01270-610038
E-mail:- metromachineknit@btconnect.com
Website:- www.metropolitanmachineknitting.co.uk



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Fiona Morris

As an experienced teacher in both hand and machine knitting, I am happy to talk and teach one-day workshops on a broad range of knitting techniques.

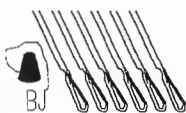
The machine knitting talks I currently offer are Aspects of Lace, looking at various methods of producing open fabrics, Ways with Weaving using a variety of weaving techniques and Surface Decoration covering embroidery, painting, beading and other methods of embellishment, as well as a general talk about all the things I do.

Fiona Morris, 68 Southmead Road, Fareham
Hampshire PO15 5JZ Tel: 01329 313929
E-mail: fi.morris@ntlworld.com
Website: - www.distanceknitting.com



Beryl Jarvis

Clubs, have you seen my Info Slide show yet? Depicting most of the subjects of my Info Sheets, machine knitting hints and tips, it's interesting and informative whatever level of skill you have.



Other topics include a General Talk, Machine Knitted Lace, Making up, Jacquard, Brother KH970, Tension - What's That? Alternatively, please suggest any other topic you'd like me to cover. Workshops can always be geared to your members' specific requirements - please call to discuss.

90 Asfordby Road, Melton Mowbray, Leics LE13 0HR
Tel: 01664-850418 E-mail: beryl.jarvis@ntlworld.com

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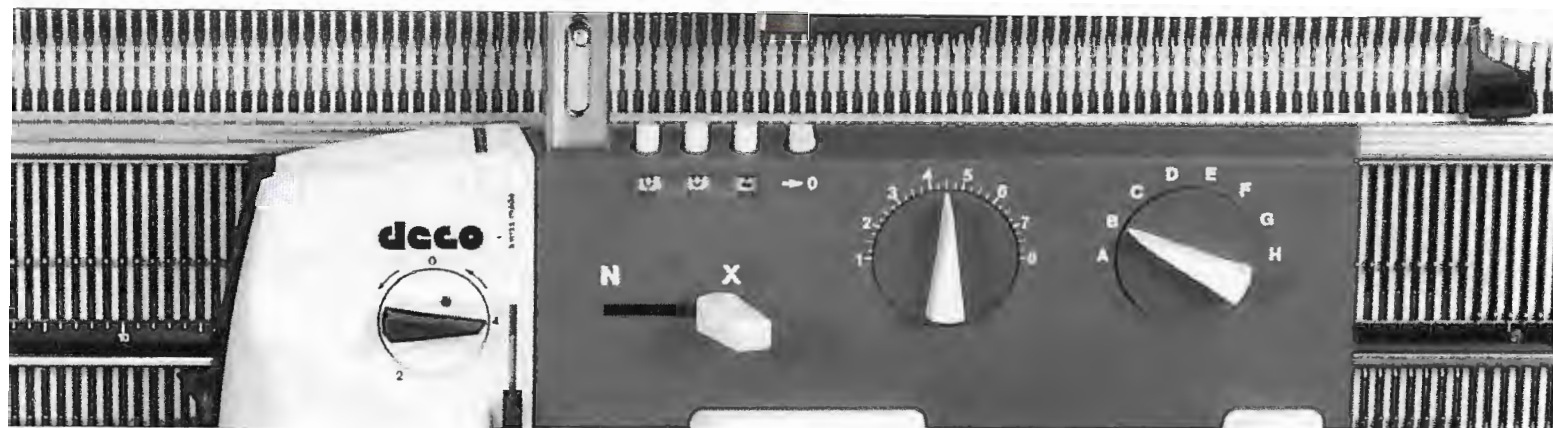
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Passap People

More hints & tips

Following on from a large number of requests for specific information about the Passap and Pink Passap, we asked Doris Coutts if she could help and she's responded magnificently.

Dear Anne

As you requested, I have been looking through books, magazines and so on and have come up with what I hope is some helpful information on the Passap.

Firstly, I had a Pink Passap in the 1960s, it was quite an early model (I believe introduced in 1961) and I had no teaching with it, just the instruction book. It had only one yarn mast, with one feed. The black shuttle was flat, not round and the base went almost to a point, with a hole for the yarn to go through. This was inserted in its slot on the locks in the normal way. The only way to change colours was manually and I recollect a holder to the right of the needlebeds, which held one (maybe more) extra shuttles, one at least would be threaded with a contrast colour. There was no colour changer, but models later than mine could be adapted to take a 2-colour changer. There was a cut-off number smaller than which the machine could not be adapted and that was mine.

Another small difference was that the row tripper was a strong bent wire, which could be placed in several different positions along the base of the front needlebed. There was no patterning by punchcard, as such, but I did have a Jac 40, which had cards similar but not quite the same size as Deco cards, but with the 40-pattern stitch set-up. The cards were fed into the handheld Jac 40, feelers were pushed forward according to the card and these were used to set the pushers on the machine. As a matter of interest, I do have one of these (a more recent one than mine) also one or two other bits, which have somehow passed to me. There was also a little known Jac 40 made to fit a Japanese machine, I am not sure if I still have this, but I didn't have any cards.

When the green Duomatic 80 arrived, in 1977 it was supplied with a 2-colour changer and a double yarn mast. You were able to add a 4-colour changer later on if you wished and then one with an automatic change. Personally I preferred the self-colour beautiful double bed stitches to the double Jacquard work, though I also did quite a bit of this also.

I have a thick book called Basic Course for the Passap by Amanda van der Merwe, a South African, which came to me from Andy's library. At one time Andy was in touch with knitters in South Africa and had quite a lot of patterns and other information from them. She starts with the pink Passap and goes on through the machines, but unfortunately there is no publication date to be seen. However, it does give the following numbers as suggested tension for stocking stitch:

Ply	Pink Duo	Green Duo 80
2	4 - 4.25	5
3	4.5 - 4.75	5.5
4	5 - 5.5	6-6.25

From this, it would appear that the pink Duo needs approximately one whole number lower than the green one. I am enclosing a book published by Passap but I believe written by the Knitting Machine Centre at Southampton (long since gone, but with whom I used to deal). As I remember it there were a couple of stocking stitch books also, raglan and set in sleeves, but you know how things vanish over the years!

Machine Knitting Monthly October 1997 has an article on the history of the Passap, but more space is used for the early days of the firm, whilst not a lot of information is given on current machines. There is a history of double bed knitting (with Passap on Page 8) in Kathleen Kinder's

Passap System: Knitting and Pattern Techniques Vol 1, published in 1992.

As far as I can recall, I sold my Pink Passap along with other equipment to get the money to buy the first electronic, the Knitmaster 500 in 1979 and I bought the green Duo 80 in 1987. The books I used mainly then, apart from the instruction book, were Mary Weaver's Duomatic Knitting, published 1986 and Kathleen Kinder's Passap Duomatic, Deco and Forma, published 1981. Incidentally my daughter Alison tells me that there are numerous machine-knitting books available on e-Bay in the USA; so it might be worth any of your readers looking for out of print books to check up on the British e-Bay!

From my card index I have found the following early articles, which might be of use with your bunch of queries. There was an introduction to the Passap by Kathleen Kinder in the very first issue of KMD (paperback) in 1980. The U70 and HX setting in KMD 6/81 page 147; Form Computer KMD 8/82 - 419; bubble tuck lace 6/85 - 182.

In MKM Passap Forma 8/86 - 54; Spring-cleaning 3/87 - 18; welts 6/87 - 58; George le Warré started a series in MKM 4/91 - 10. Andy's series on Passap matters started in To & Fro from the Dec.94/Jan95 edition and my own basic series started in MKM in the November 1998 issue.

I also found this collection of tips which I think may have been included in the American KMN magazine, but if so, I don't understand why I have the top copy; just in case it is of any use to you!

With all good wishes to you all
Sincerely
Doris

Some hints & tips for the Duomatic

This is a collection of things I have found useful whilst knitting with my Duo 80 and I hope will be of use to you too!

THREADING UP

When you thread up the shuttle, try this. Retrieve the empty shuttle into the lock, then thread the yarn through the normal points, omitting the loop at the end of the tension spring. Thread the end through the double-ended transfer tool, down through the shuttle and if it doesn't drop right through, either take out one stripper a little way to allow free passage, or shift the lock a bit to one side. Catch the transfer tool as it comes through and secure the end of the yarn. Now thread the loop on the tension spring and you're ready to go. Incidentally, I know some people have experienced difficulties when using the Deco, having secured their yarn in the clip on the machine, so I use bulldog clips across the tool tray, or magnetic clips beneath the machine.

RIBS

Next we come to the rib. Some of you will use a comb, with or without weights and this will straighten the edges of the cast-on. However, the rib has a tendency to curl up at the corners if left on its own, so I recommend putting a nylon cord across the zigzag row, between the beds and you just need to hold the ends down below the machine for the first row. When the work is off the machine, you can pull on these ends to straighten both the corners and neaten the cast-on rows. This is a well-known technique for Japanese ribbers, but equally valid for us.

CASTING OFF

When it comes to casting-off at the armholes in a full needle rib set-up, it is usual for instructions to transfer to one bed and then cast off two stitches together. This can sometimes lead to a tight cast off, so I

TOPICAL TIP

Since we have mentioned casting-off, here's one you might like to try for full needle rib. Don't transfer the stitches to one bed, but on the last row, put your stitch size up by three whole numbers on both beds. If you prefer casting off from right to left, knit the last row this way and vice versa. If you have a lot of loops on your needles, work the row before the loose row in N/N to get rid of them.

Now, drop the front bed and, with your latch tool, catch the left hand loop of the first back bed stitch in the hook. Go straight over to the front bed and pull

prefer to cast-off one at a time, transferring back and forth between the beds and using the double wrap shown in the Duo instruction book (see Fig. 2). Before I wrap the first stitch, I loop the yarn round the empty next-door needle, which also helps to hold the cast off out. Don't forget to release this before knitting the row, though! Before you start, pull down some extra yarn and catch it under the clip on the yarn arm, this way the yarn won't be pulling tight either.

LEFT & RIGHT

I find casting off on the left hand side of the bed easier, but of course you can always cast off both armholes on the same row by using a spare piece of main yarn. When casting off, or otherwise working actually on stitches on the machine (that is, picking them up!) I have a bad habit of leaning on the machine and inadvertently, the locks. This can make the connecting bolt slide down, so that eventually the locks separate and, if this happens when knitting from right to left, the front lock can gaily go off on its own, without any yarn - and you lose all the stitches. I get round this by putting a rubber band around the bolt above the lock and the knob on the slider below. I'd forgotten all about this, until working on an Aran type pattern the other day when it happened and I had of course to start the piece again. I soon remembered the rubber band trick!

the first stitch through the loop on the latch tool. There's nothing new there, I hear you say, but now take the loop from the second back bed needle into the hook (there's already one loop there) then over to the front bed and crochet the stitch on the second front bed needle through both the loops on the latch tool together. Continue in this way, picking up a loop from the back bed and crocheting through with the one from the front bed. You will soon get used to the method. It makes a very neat finish and you don't need to get that transfer carriage out at all. If you have difficulty at first in opening up the loops, work with the pick tool in the other hand. I



M75B MOTOR

Do you have a motor on your machine and is it an M75B like mine? On this, you have to set the stops on the back rail of the motor and here are one or two things I've found useful.

Topical Tip - Before using the motor, slide both stops as far as they will go into the centre of the machine. Still knitting by hand, with the lock on the right, take it far enough from the needles so that it will give the pushers space to alter. If you are using the Deco, attach this first. Now slide the motor stop along until when it is locked in position. It is opposite the inner left hand large screw on the back of the coupling plate. Knit across to the left by hand and position the stop in the same way, opposite the right hand screw this time.

used to have to do this, but not any more, so it is just a question of practice.

The more usual way of casting off is detailed in the instruction book, with stitches transferred to the front bed and needles put into work on the back bed to make larger loops; I find it more logical to transfer the stitches to the back bed, then put up the front bed needles again to make the loops. The weight of the knitting tends to pull the work towards the front anyway and, if you run along the back bed, 'scrabbling' the stitches towards the front, you will find you have nice open loops to do your crochet cast off into.

Passap People

← 23 You should now find that your motor takes the locks across at a nice distance from the actual working needles. Incidentally the Deco itself occupies the space of about 25 needles, so the right stop needs to be about 10 inches away from the end of the work. If you are using a lot of needles, this will mean that you can no longer set the right hand stop and the motor will go into the colour change area. Just make sure, if you are working in only one colour, that you cancel all the feeding eyelets, otherwise you might lose all your work.

FOOT PEDAL

When I am working with the type of pusher pattern that requires changes of the arrows or levers every few rows, I don't find my reactions are quick enough now when using the foot pedal, which means stopping each time I make a change - and my foot gets very tired with all this upping and downing! So I hold the foot-pedal in my hand, which I find much more accurate and less tiring.

USEFUL MEASUREMENTS

Here are a few measurements that you may find useful.

- ① Length from the needle heads to the floor is 32 inches or 82 cm - useful when you are knitting long scarves, shawls and so on.
- ② Length over 10 needles, including one white striker comb at the end, is 2 inches or 5 cm.
- ③ The orange 1x1 selector tool is 6 inches or 15 cm long.
- ④ If you use a ribber comb and when knitting the rib: Without any weights, when the top of the comb comes to the bottom of the holes in the frame of the machine, then the rib will

measure 6 to 6.5 cm or about 2 and a half inches. With weights, the rib will be 5 cm or 2 inches.

COMBS & WEIGHTS

If you are using a comb to knit the garment, there comes the problem of what to do when the comb reaches the floor. There are various ways of rolling the work up and so on, but have you considered using the comb with a weighted bar, which comes for Japanese machines? With this, you slide the work between the bar and the top of the comb (the wire is still in) and push it up your work as far as you wish, spreading it out along the bar as you go. It only covers 130 stitches so doesn't allow the whole width of the Passap to be spread right out, but I haven't found this any problem. No teeth go through the work, so there is nothing to mark it and you can push it up again and again as required.

Whilst we are on the subject of combs and weights, if you do have a Japanese machine, the small weights are sometimes all that you require on the Passap, but they are not easy to hang when you have just inserted the comb. Tie a 6 inch or 15 cm length of strong string through each of the holes in the comb, then the Japanese weights will easily hang on these.

Happy knitting and good luck from Doris ■

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Andy Levick

I'm most grateful to Doris for passing on this invaluable advice and newcomers to the magazine might like to note that the 'Andy' she refers to in her letter is the late Andrea Levick. Andy was a regular contributor to To & Fro and then MKM until she died. Her husband Richard still lives on the Isle of Wight and I've kept in regular contact with him. Each summer he organises a Jazz Picnic in his garden to raise funds for the local hospice and intensive care unit where Andy died. Neil and I go every year to help and this year it's on Saturday 15th July, the week before Croydon. The weather has been wonderfully kind for our open-air event.

The island's Austin 7 club members drive in with their splendid motors, straw boaters and striped blazers and we all dress up to join in the fun. We organise the food and drink the day before, a live jazz band plays throughout the day and I usually take up a perch in the shade at the entrance - resplendent, I might add, in a feather boa with a glitzy feather and sequin headdress - collecting donations. We usually manage to raise about £1000 to split between the two worthy causes.

Local friends and neighbours lend a hand with the considerable preparations and then we all crash out on the Sunday morning with Bucks Fizz and a huge brunch in the orchard. Splendidly replete, we spend the day doing absolutely nothing but lounging and chatting in the shade under the trees in the orchard with a glass or two (perhaps a little more!) of champagne. It's the one break in the year I'd never miss and if we can squeeze in an extra day, we see Doris, too. Special thanks once again to Doris for taking so much time and trouble to help. I'm sure her article is one that many of you will want to cut out and keep.

Sherborne & District MKC

2006 Project

Glass sculptures at Kew Gardens inspired the club's project this year and Sarah Chilcott tells us all about it.

Dear Anne

For my mums birthday I took her to Kew Gardens to see the glass sculptures by Chihuly. Oh my! They were the most extraordinary things we had ever seen. The colours, shapes, textures and beauty were exquisite. In fact, they were magnificent and we both wanted to take them all home - but they wouldn't fit in the car! So the next best thing was to make one and I knew some ladies that would help me, especially after our success of our knitted teapots last year. We would knit lots of carrot shaped tubes, stuff them and with wire threaded though, we could make them into swirls and curly shapes. It took a bit of thinking about how to hang it up, but here it is.



Its first outing was to the **Creative Stitch and Crafts show at Shepton Mallet**. We had some wonderful comments and those who had seen the real thing were impressed. They told us they had also had a similar understanding of the extraordinary sculptures. Our version will be travelling around with us when we go to the local country shows, craft fairs and hopefully anywhere else we are able to display it.

Through the pages of the magazine, may I say a big thank you to all the ladies of the Sherborne & District Machine Knitting Club for helping me and for putting up with my strange knitting projects!

Best wishes
Sarah Chilcott
Sherborne



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MOMENTS OF MADNESS

Sarah Chilcott had knitted a felted jacket and seen a button fastening in a magazine, which she fancied doing. She needed a very large button and the search led to something really special. Sarah writes:

Dear Anne

Haberdashery shops in this area are few and far between, so I decided to put my search for a large button to one side to think about. A few evenings later I was chatting to Pat on the phone and she told me that she'd just done a Dorset Button workshop for the ladies in her club and during that night came my first flash of inspiration. I could make a large Dorset Button for my jacket, but I'd need to find a large ring.

My next idea, again in the middle of the night was that I could use a bracelet for my ring. So the next time I went shopping, I found some fine metal bracelets that were just right and didn't cost very much. I couldn't wait to get home and try it out and they worked beautifully. I utilized the yarns I'd used to weave the edgings around the neckline, front and sleeve bands so it matched perfectly and only cost a few pence. I also had the pleasure of making it and it was my own design.

As a club we have a stand at the Shepton Mallet, Show and we give a talk or workshop. I wondered if this time we could perhaps organise a workshop on Dorset Buttons? The large bracelets would make



it much easier for people to see what they were doing. With that decided, we had to work out how to demonstrate the steps of button making. At first I wondered if I could borrow some hula-hoops from school, but even the thickest yarn wouldn't be fat enough to wind around the hoops. It was now Pat's turn for inspiration. Surely, cords knitted on the knitting machine would do the trick and yes, it did work. With two carriages on the go together, metres and metres of cord were knitted in no time at all. (For any Doubting Thomas yes, you can use two carriages on the machine at the same time.)

To cut a long story short, the large demonstration hoops generated a lot of interest on the stand at the show and enticed people to come to the workshops, which were very successful. At one point we had to call for more members to help and we've never had so many people

attend. Even a gentleman and several children came along to see what we were doing. Looking back, I suppose it appealed to hand knitters, needle workers and card makers alike.

We've decided to call our large buttons Sherbert Buttons because they are not truly traditional Dorset Buttons. Just in case you wonder, **Chris Brennan** from **Riverside Yarns** calls us **The Sherberts from Sherborne** and we have adopted this name as our logo and nickname. Inspiration didn't stop there because we then wondered if we could make up packs containing the yarn, a bracelet, needle and instructions. We could perhaps sell them at craft fairs and shows we attend and demonstrations we do throughout the year.

At the **Gillingham & Shaftsbury Town & Country Show** this weekend, the demonstration hoops certainly caused some interest. The WI and the Guides want us to do workshops for them and we sold a couple of packs. As you can see, nattering on the phone can generate a lot of very useful ideas and Pat and I have had so much fun working on this.

Best wishes
Sarah Chilcott
Sherborne





SOUTHERN STITCH & CREATIVE CRAFTS SHOW Shepton Mallet April 2006 Show Report

As usual, Sherborne Club and The Guild of Machine Knitters shared a large stand at the show, but this year we had the added bonus of Westbury Woollies for added interest and help.

Our theme this year was 'blue' and it was amazing to see the number of different shades of blue we had on display. Our exhibits ranged from little knitted earrings and booties to suits and jackets so actually arranging the displays was a bit challenging, especially as we had been moved to the end of the top balcony and the route to the stairs was through the middle of the stands. Still, we coped but it was difficult at busy times to speak to people without causing a blockage in the flow. (That actually made some people have to stop and look, but we will have to do it differently next year as it was very disruptive).

We had a fantastic knitted sculpture from members of the Sherborne Club, but you'll hear more of that in a separate item. Eve's winning Wedding Dress and Cup was on display, together with the Sherborne Vase and their winning entry, all of which were duly admired and commented on. Members of both clubs had made samples of work, which we had mounted on card. The blue samples were



on cream and cream were on blue, which had gone in very well with our colour scheme. By the way, these have now been passed on to the Guild.

We were, as usual, very busy demonstrating and helping with many questions during the four days. We are always so pleased to see familiar faces and welcome newcomers warmly. Again this year we noted that we were being asked for advice on courses and availability of help with getting back to knitting. We were very pleased to have only a few requests to get rid of unwanted machines.

Westbury Woollies gained two new members, both local people, who obviously had not seen our many advertising notices so that means another two Guild Members as the club is now a Guild Club Member. We enrolled a further two Guild Members and had one renewal. This year we changed our talk to a workshop on **Dorset Buttons** which, apart from the Friday, was well attended and seemed to be much enjoyed by those attending.

For demonstration purposes we used three small hula hoops for the rings - one with binding, one bound and spoked and the last showing the weaving round the spokes. These had taken yards of cording, which had been knitted by both clubs on the machines or on the French Knitting gadgets. It took 37 yards to bind and spoke one hoop - but many hands make light work. We also had some hand knitting going, which created a lot of interest as we were using size 15 mm needles and 12 cones of yarn together.

Sarah and Pat had already each knitted a jacket and both were on display to show the finished look. They were much admired and we had numerous requests for the patterns. As we explained, it is impossible to have a pattern for them because until you have chosen your yarns and done a tension swatch, it is just not possible to know how many stitches and rows you would need. However, it gave many knitters ideas and, as the amount of each yarn you use is very small, it does not matter if you run out of one colour, you just add another one in. It's a great way of using up all those little annoying bits of cones you have left in the cupboard.

The show itself seemed bigger this year with many more exhibitors - mainly showing cards and cross stitch. **Wells Wool Shop** was new and **Uppingham, Undy Yarncrafts** and **Riverside** joined us on the balcony. We still need more machine knitting stands, though hand knitting was much more in evidence. We enjoyed ourselves and hopefully will be back there next year with some more ideas.

Sarah Chilcott
Sherborne & District Machine
Knitting Club ■



Spot-On

Pattern Information

MEASUREMENTS

To fit bust 82 [87, 92, 97] cm, 32 [34, 36, 38] in.

Actual size 90 [95, 100, 105] cm, 35½ [37½, 39½, 41½] in.

Length to shoulder 51 [51, 53, 53] cm, 20 [20, 21, 21] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

100 stitches on front bed to 30 cm and 100 rows to 17 cm measured over pattern as shown in Diagram 1 (stitch size setting approximately 4/4½).

For perfect results, please check your tension carefully.

ABBREVIATIONS

For a list of the abbreviations we use, please turn to page 62.

NOTES

a) Count Ns in NWP on front bed as sts

throughout unless otherwise stated.

b) When shaping front neck, only actual sts on front bed are counted. Dec sts on back bed as required.

c) If you wish to lengthen this top, increase the rows between welt and arm-hole marker by multiples of 6. Each 6 rows will give you approx. 1.02 cm, length.

PATTERN

Set lock on N/N, K 2 rows. Set lock on N/AX; K 4 rows. These 6 rows form pattern.

Knitting Instructions

BACK

Handle up. Orange strippers. Set up 76 [80, 84, 88] Ns at left and 77 [81, 85, 89] Ns at right of centre 0 on each bed in WP. 153 [161, 169, 177] Ns. Arrange Ns for 1x1 rib. Set lock on N/N and stitch size to 1½ / 1½. Using MY and knitting in elastic tog, K 1 row. Set lock on CX/CX and stitch size to 2½/2½, K 2 rows. Set RC at 000. Set lock on N/N and stitch size to 2½

/ 2½, K 1 row. Break elastic and hold end down between beds. K 35 rows. Set stitch size to 4/4, K 1 row. Transfer sts and arrange pushers as shown in Diagram 1. Push empty Ns to NWP. Black strippers. Set RC at 000. Set stitch size to 4 / 4½ and cont in patt. K 155 [155, 161, 161] rows. Work measures 32 [32, 33, 33] cm. Place marker at each end *. K 111 [111, 117, 117] rows. RC shows 226 [266, 278, 278] and work measures 51 [51, 53, 53] cm. Place a marker on st 26 at left and st 27 at right of centre. Cast off loosely.

FRONT

Work as for Back to *.

K 51 [51, 57, 57] rows.

SHAPE NECK

Using a length of MY, cast off centre 9 sts loosely. Transfer all sts at left to back bed and return pushers to blocking rail. Put a pusher into WP under every back bed N at right in WP. Cont on these sts for first side (remember to return pushers to blocking rail when decreasing).

Set RC at 000. Set lock on BX/N. K 2 rows. Set lock on BX/AX, K 4 rows. Rep these 6 rows throughout and, at

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Diagrams

A = 45.5 [48, 50.5, 53] cm
B = 6 cm
C = 26 [26, 27, 27] cm
D = 19 [19, 20, 20] cm
E = 15.5 cm
F = 10 cm

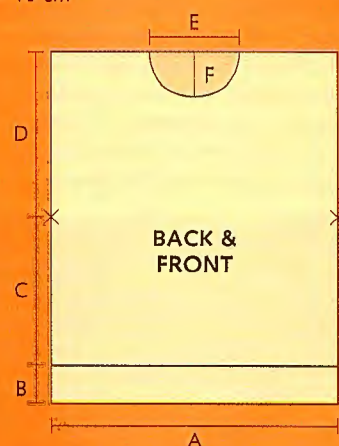
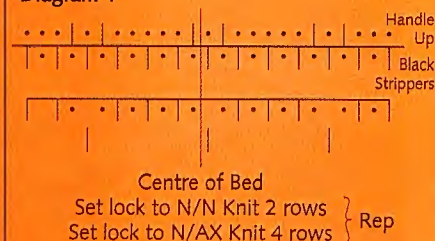


Diagram 1





the same time, dec 1 st at neck edge on 5th and every foll 6th row 9 times in all. K to row 60. Cast off loosely. Return all pushers to blocking rail. Re-arrange sts and pushers at left as in Diagram 1. Set RC at 000. Set lock on N/N, K 2 rows. Set lock on N/AX, K 4 rows. Rep these 6 rows throughout and, at the same time, dec 1 st at neck edge on every foll 6th row 9 times in all. K to row 60. Cast off loosely. Return all pushers to blocking rail.

NECKBAND

Handle up. Orange strippers. Set up 104 Ns on each bed in WP. * Arrange Ns for 1x1 rib. Set lock on N/N and stitch size to 1½ / 1½. Using MY and knitting in elastic tog, K 1 row. Set lock on CX/CX and stitch size to 2½ / 2½, K 2 rows. Handle down. Push up empty Ns in between Ns on back bed to WP. Set lock on N/N and stitch size to 3½ / 3½, K 2 rows. Break elastic and

hold end down between beds. Push up empty Ns in between Ns on front bed to WP. K3 rows. Black strippers. Set lock on CX/CX and stitch size to 4½ / 4½, K 2 rows. Set stitch size to 5½ / 5½, K 2 rows. Set stitch size to 6/6, K 2 rows. Set stitch size to 6½/6½, K 2 rows *. Either join to neck edge by Passap method at this stage or K a few rows with WY and release from machine.

ARMHOLE BANDS

Handle up. Orange strippers. Set up 86 [86, 92, 92] Ns on each bed in WP. Work as for Neckband from * to *. Either join to armhole edge by Passap method at this stage or K a few rows with WY and release from machine.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Steam lightly.

MAKING UP

Join shoulder seams. If you have not already used Passap method for joining neckband and armhole bands, pin them into position. Unravelling WY as required, backstitch through open loops of last row worked in MY, first on the right side then on the wrong side. Join side, armhole and neckband seams. ■

General Information

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Passap or Pfaff Duomatic machines.

MATERIALS

Yeoman Cotton Club Collection

100% Soft Cotton 4-ply

1 [1. 1, 11 x 500g cone in White (MY).

Knitting in elastic, if preferred.

GARMENT WEIGHT

Finished garment in first size weighs 220g.

The fibre content of this yarn is 100% Cotton. For further information, please write to Yeoman Yarns at 36 Churchill Way, Fleckney, Leicestershire LE8 8UD or telephone 0116-240 4464.

Edge Forward

An original King Cole design

Charts

Chart 1

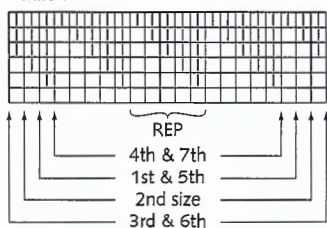
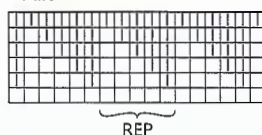


Chart 4



Key

□ = Drop st and reform

Chart 3

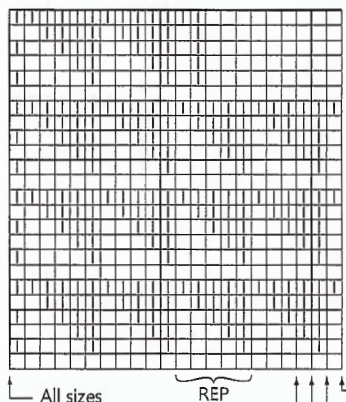
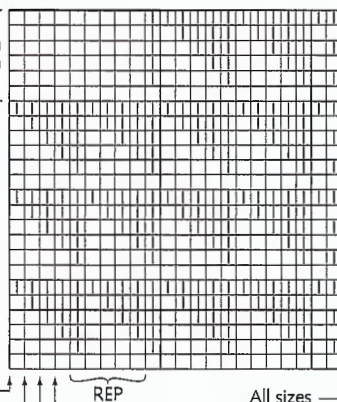
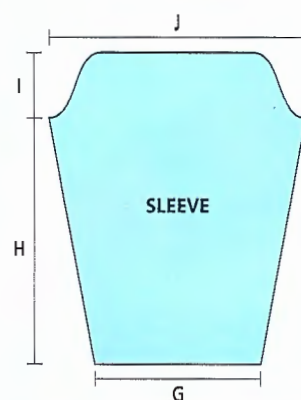
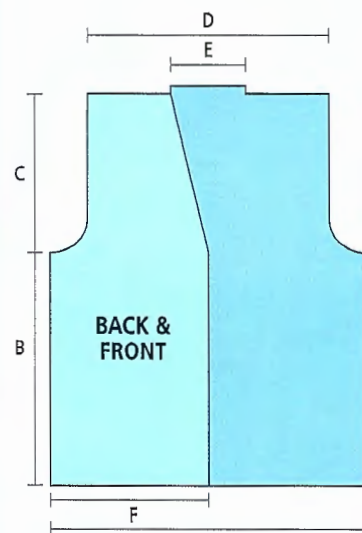


Chart 2



Diagrams

- A = 47.5 [49, 50.5, 54, 55.5, 59, 62.5] cm
 B = 35 [35, 35, 35, 36, 36, 36] cm
 C = 20 [21, 22.5, 23.5, 23.5, 25, 26] cm
 D = 35.5 [37.5, 37.5, 39, 40.5, 42.5, 44] cm
 E = 14 [15.5, 15.5, 15.5, 15.5, 15.5, 17.5] cm
 F = 25 [25.5, 26.5, 28, 29, 30.5, 32.5] cm
 G = 26.5 [26.5, 26.5, 30.5, 30.5, 30.5, 35] cm
 H = 42 [44.5, 44.5, 44.5, 45.5, 47, 48] cm
 I = 6 [6, 7.5, 7.5, 7.5, 7.5, 7.5] cm
 J = 43 [45, 45, 50.5, 50.5, 55.5, 60] cm



Pattern Information

MEASUREMENTS

To fit bust 82 [87, 92, 97, 102, 107, 112] cm, 32 [34, 36, 38, 40, 42, 44] in.

Actual size 93 [97, 100, 107, 110, 117, 123] cm, 36½ [38½, 39½, 42½, 43½, 46, 48½] in.

Length to shoulder 55 [56, 57.5, 58.5, 59.5, 61, 62] cm, 21¾ [22, 22½, 23, 23½, 24, 24½] in.

Sleeve seam 42 [44.5, 44.5, 44.5, 45.5, 47, 48] cm, 16½ [17½, 17½, 17½, 18, 18½, 19] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, then it applies to all sizes.

TENSION

12 stitches and 16 rows to 10 cm, 4 in measured over st st (tension dial setting approximately 10).

For perfect results, please check your tension carefully.

ABBREVIATIONS

For a list of the abbreviations we use, please turn to page 62.

NOTES

a) We used knit side of knitting as right side of garment.

Knitting Instructions

BACK

Push 57 [59, 61, 65, 67, 71, 75] Ns to WP. * Using MT and WY, cast on and K a few rows ending with carriage at right. Using nylon cord, K 1 row. Carriage is at left. Push Ns to HP. Using a latch tool and MY, make a loop and place loop behind latch. With yarn at right of first N, bring latch tool up between first and second Ns at right and hook yarn over first N. Pull through loop. Rep all along Ns. Place loop from latch tool on last N. Push Ns to UWP *. Set RC at 000. Cont in patt from chart 1. K 18 rows. Cont in st st. K 38 [38, 38, 38, 40, 40, 40] rows. RC shows 56 [56, 56, 56, 58, 58, 58].

SHAPE ARMHOLES

Set RC at 000. Cast off 4 [4, 4, 5, 5, 6, 7] sts at beg of next 2 rows. Dec 1 st at each end of next row and every foll alt row until 43 [45, 45, 47, 49, 51, 53] sts rem. K 25 [27, 27, 29, 29, 31, 33] rows. Drop sts one row down over centre 17 [19, 19, 19, 19, 21] sts and reform. RC shows 32 [34, 36, 38, 38, 40, 42].

SHAPE SHOULDERS

Set carriage to hold. Push 13 [13, 13, 14, 15, 16, 16] Ns at right to HP. Cast off 13 [13, 13, 14, 15, 16, 16] sts at beg of next row. Push 13 [13, 13, 14, 15, 16, 16] Ns at right from HP to UWP and cast off.

Using WY, K a few rows over rem 17 [19, 19, 19, 19, 21] sts and release from machine.

LEFT FRONT

Push 30 [31, 32, 34, 35, 37, 39] Ns to WP. Work as for Back from * to *.

Set RC at 000. Cont in patt from chart 2. K 18 rows. Cont in st st, working 13 sts at right in patt. K 38 [38, 38, 38, 40, 40, 40] rows. RC shows 56 [56, 56, 56, 58, 58, 58].

General Information

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for chunky machines.

MATERIALS

King Cole Magnum Chunky

6 [7, 8, 8, 9, 10, 10] x 100 g balls in Main Yarn (MY).

Pair 7½ mm knitting needles.

For further information, please write to King Cole Ltd at Merrie Mills, Elliott Street, Silsden, Keighley, West Yorkshire BD20 0DE or telephone 01535-650230.

SHAPE ARMHOLE

Set RC at 000. Keeping 13 front edge sts correct, cast off 4 [4, 4, 5, 5, 6, 7] sts at beg of next row, K 1 row.

SHAPE FRONT EDGE

Dec 1 st at armhole edge and dec 1 st (13 sts in) at front edge on the next row and every foll alt row until 20 [21, 20, 21, 22, 23, 24] sts rem. Keeping armhole edge straight, cont to dec inside front border as before on every alt row from previous dec until 17 [17, 18, 20, 21, 23, 23] sts rem, then on every foll 4th row until 13 [13, 13, 14, 15, 16, 16] sts rem. K 3 rows. Cast off.

RIGHT FRONT

Push 30 [31, 32, 34, 35, 37, 39] Ns to WP. Work as for Back from * to *.

Set RC at 000. Cont in patt from chart 3. K 18 rows. Cont in st st, working 13 sts at left in patt. K 39 [39, 39, 39, 41, 41, 41] rows. RC shows 57 [57, 57, 57, 59, 59, 59].

SHAPE ARMHOLE

Set RC at 000. Keeping 13 front edge sts correct, cast off 4 [4, 4, 5, 5, 6, 7] sts at beg of next row.

SHAPE FRONT EDGE

Dec 1 st at armhole edge and dec 1 st (13 sts in) at front edge on the next row and every foll alt row until 20 [21, 20, 21, 22, 23, 24] sts rem. Keeping armhole edge straight, cont to dec inside front border as before on every alt row from previous dec until 17 [17, 18, 20, 21, 23, 23] sts rem, then on every foll 4th row until 13 [13, 13, 14, 15, 16, 16] sts rem. K 3 rows. Cast off.

SLEEVES

Push 32 [32, 32, 37, 37, 37, 42] Ns to WP. Work as for Back from * to *.

Set RC at 000. Cont in patt from chart 4. K 18 rows. Cont in st st. K 2 rows. Shape sides by inc 1 st at each end of the next row and every foll 4th [4th, 4th, 4th, 4th, 3rd, 3rd] row until there are 44 [50, 52, 59, 59, 55, 60] sts, then on every foll 5th [5th, 4th, 4th, 4th, 4th, 4th] row until there are 52 [54, 54, 61, 61, 67, 72] sts.



K 7 [9, 11, 7, 8, 7, 8] rows. RC shows 68 [72, 72, 72, 73, 76, 77].

SHAPE TOP

Set RC at 000. Cast off 4 [4, 4, 5, 5, 6, 7] sts at beg of next 2 rows. Dec 1 st at each end of next row and every foll alt row until 38 [40, 40, 43, 43, 47, 50] sts rem. K 1 row. Cast off 12 sts at beg of next 2 rows. Cast off.

LEFT FRONT EDGING

With 7½ mm needles and right side facing, rejoin MY and pick up and K 4 sts from every 5 rows down left front edge. Cast off fairly loosely knitwise.

RIGHT FRONT & BACK NECK EDGING

Join right shoulder seam. With 7½ mm

needles and right side facing, rejoin MY and pick up and K 4 stitches from every 5 rows up right front edge, then 17 [19, 19, 19, 19, 21] stitches from back neck. Cast off fairly loosely knitwise.

MAKING UP

Join left shoulder seam and edgings. Place centre of sleeve tops to shoulder seams, then sew sleeves evenly to back and fronts matching shaping. Take half a stitch into seams, join side and sleeve seams.

TIES (MAKE 2)

With 7½ mm needles and MY, cast on 60 sts. Cast off fairly loosely knitwise. Sew ties to fronts as shown in the photograph above. ■

Button It

An original J Linda Ireton design

Linda Ireton lives in Pilling, near Preston and she's a member of The Sweatshop Knitting Club based in Bispham near Blackpool. When they first started the club, they seemed to spend a long time knitting garments, only to find out that they didn't fit very well. In the end they made their own pattern, which fits every time and they base all their patterns on that shape. They felt that a short sleeve top in a lightweight yarn was the most useful design and wanted a properly fitted sleeve with the seam coming on the point of the shoulder. Club members then 'do their own thing' and adapt it to produce a slightly different pattern. For example, some like a looser hem and knit full needle rib with stitches taken out on

the right side to make it look like a 2x2 rib. They wanted to share their pattern with our readers and we included the original top on page 6 of our June issue.

They've now taken the pattern one step further and the latest version is called 'Button It'. The top is worked on the same T-shirt theme with buttons and crochet to add colour. Linda suggests that the top could be knitted in black or another Christmas colour and be decorated with sequins and beads for a sophisticated party look. The neck and lower edge are interchangeable with 'Flowers' from June so readers can make up their own minds what they like about the patterns and adapt them to their own

taste. Here's the new design, shown in two colourways. Once again, our grateful thanks to Linda and the members of The Sweatshop Knitting Club for their generosity in sharing this with us.

General Information

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge machines.

MATERIALS

Uppingham Filigree Yarn (used double).

1 [1, 1, 1, 1, 1] x 500 g cone in Main Colour (MC).

A small amount in Contrast Colour (C).

Crochet hook.

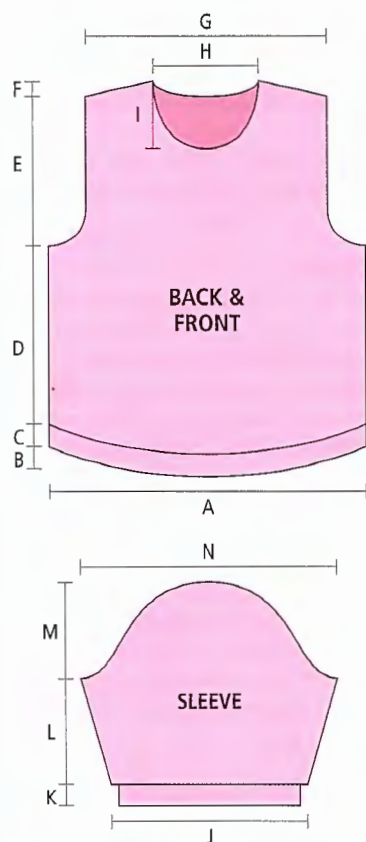
Buttons.

For further information about this yarn, please write to Uppingham Yarns Ltd at 30 North Street East, Uppingham, Rutland LE15 9QL or telephone 01572-823747.



Diagrams

A = 46.75 [49.25, 51.75, 54.25, 56.75, 59.25] cm
 B = 2 cm
 C = 4 cm
 D = 39 cm
 E = 22.25 cm
 F = 2.25 cm
 G = 35 [36.25, 37.5, 38.75, 40, 41.25] cm
 H = 16.75 [18, 19.25, 20.5, 21.75, 23] cm
 I = 14 cm
 J = 33 [33, 33.75, 33.75, 34.25, 34.25] cm
 K = 2.5 cm
 L = 7 cm
 M = 15.5 [15.5, 16, 16, 16.5, 16.5] cm
 N = 36.75 [36.75, 37.5, 37.5, 38, 38] cm



Pattern Information

MEASUREMENTS

To fit bust 87 [92, 97, 102, 107, 112] cm, 34 [36, 38, 40, 42, 44] in.
 Actual size 92.5 [97.5, 102.5, 107.5, 112.5, 117.5] cm, 36½ [38.5, 40½, 42½, 44½, 46½] in.
 Length to shoulder 67.25 cm, 26½ in.
 Sleeve seam 9.5 cm, 3¾ in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

32 stitches and 39 rows to 10 cm, 4 in measured over stocking stitch (tension

dial setting approximately 4).

For perfect results, please check your tension carefully.

ABBREVIATIONS

For a list of the abbreviations we use, please turn to page 62.

NOTES

a) We used knit side of knitting as right side of garment.

b) Filigree comes in different thicknesses, so it is wise to do a tension swatch with all new colours. There is only one dot difference between the colours, but that dot can make the garment one size larger or one size smaller than you need. Once you have your tension and you know your yarn, things become easier.

c) The white garment was knitted with one end of polyester sewing cotton with two ends of filigree to make the garment less see through. You will need to knit at approximately one dot looser.

d) Before you start the garment, it is better to sort through your button box and see if you have enough of the colour you need, if not put two matching colours together.

e) This garment can be knitted in Black or other Christmas colour and sequins or beads sewn on instead of crochet and buttons.

f) The neck and lower edge is interchangeable with 'Flowers' from the June 2006 issue.

Knitting Instructions

BACK

Thread one end of yarn through each side of mast. Push 150 [158, 166, 174, 182, 190] Ns at centre of machine to WP. Using MT and WY, cast on and K a few rows ending with carriage at left. Using nylon cord, K 1 row. Carriage is at right. Set RC at 000. Using MT+•• and one end of MC, K 1 row. Using 2 ends of MC, K 34 rows. Make a hem by placing loops from first row worked in MC on to corresponding Ns. Pull out nylon cord when work is completed. Using MT+•, K 1 row.

SHAPE LOWER EDGE

Set carriage to hold. Set RC at 000. Change to MT. Push 55 [59, 63, 67, 71, 75] Ns at left to HP, K 1 row. Push 1 N at left and 55 [59, 63, 67, 71, 75] Ns at right to HP, K 1 row.

* Push 1 N at right to HP and push 15 inside Ns at left from HP to UWP, K 1 row. Push 1 N at left to HP and push 15 inside Ns at right from HP to UWP, K 1 row *.

Rep from * to * twice more. RC shows 8. Push 1 N at right to HP. Push all Ns at left from HP to UWP, K 1 row. Push all Ns at right from HP to UWP, K 1 row. RC shows 10.

(If you knit these 10 rows you probably won't notice when you have the garment on. If you don't knit them you will notice that the centre of the garment lifts slightly and stands away from the body when worn and you are constantly pulling it down in the centre.)

Set RC at 000. K 150 rows.

SHAPE ARMHOLES

Cast off 5 sts at beg of next 2 rows. Dec 1 st at each end of every row until 136 [136, 140, 140, 144, 144] sts rem, then on every foll alt row until 112 [116, 120, 124, 128, 132] sts rem **.

K 58 [58, 56, 56, 54, 54] rows. RC shows 236.

SHAPE NECK & SHOULDERS

Set carriage to hold. Push 78 [82, 86, 90, 94, 98] Ns at left to HP. Cont on rem 34 sts for first side.

*** Push 1 N at neck edge and 1 N at armhole edge to HP, K 1 row. Take yarn round first inside N at neck edge. Push 5 Ns at armhole edge to HP, K 1 row ***. Rep from *** to *** 3 more times. Push 1 N at neck edge and 1 N at armhole edge to HP, K 1 row. Take yarn round



Button it

◀ 33 first inside N at neck edge. Push all Ns at right from HP to UWP, K 1 row. Using WY, K a few rows and release from machine.

With carriage at left, push 34 Ns at left from HP to UWP. Finish to correspond with first side reversing shaping.

Push rem 54 [58, 62, 66, 70, 74] Ns from HP to UWP. Using MC, K 1 row. Using WY, K a few rows and release from machine.

FRONT

Work as for Back to **.

K 12 [12, 10, 10, 8, 8] rows. RC shows 190.

SHAPE NECK

Set carriage to hold. Push 66 [68, 70, 72, 74, 76] Ns at left to HP. Cont on rem 46 [48, 50, 52, 54, 56] sts for first side. K 1 row. Push 1 N at neck edge to HP on next 13 rows. Taking yarn round first inside N in HP, push 1 N at neck edge to HP on next row and foll 3 [4, 4, 4, 4] alt rows, K 1 row. Dec 1 st at neck edge on every 0 [4th, 4th, 3rd, 3rd, 2nd] row 0 [1, 3, 5, 7, 9] times. 29 sts. K 24 [18, 10, 7, 1, 4] rows.

SHAPE SHOULDER

* Push 1 N at armhole edge to HP, K 1 row. Push 5 Ns at armhole edge to HP, K 1 row *.

Rep from * to * 3 more times. Push 1 N at armhole edge to HP, K 1 row. Push all Ns at right from HP to UWP, K 1 row. Using WY, K a few rows and release.

With carriage at left, push 46 [48, 50, 52, 54, 56] Ns at left from HP to UWP. Finish to correspond with first side reversing shaping.

Push rem 54 [56, 56, 56, 56, 56] Ns from HP to UWP. Push 22 [21, 21, 21, 21, 21]



adjacent Ns at left and right from NWP to WP. Pick up loops along neck edge and place on to empty Ns. 98 sts. Using MC, K 1 row. Using WY, K a few rows and release from machine.

SLEEVES

Push 106 [106, 108, 108, 110, 110] Ns at centre of machine to WP. Using MT and WY, cast on and K a few rows ending with carriage at left. Using nylon cord, K 1 row. Carriage is at right. Set RC at 000. Using MT and MC, K 4 rows. Shape sides by inc 1 st at each end of next row and every foll 4th row until there are 118 [118, 120, 120, 122, 122] sts. K 3 rows. RC shows 28.

SHAPE TOP

Cast off 5 sts at beg of next 2 rows. Dec 1 st at each end of every alt row until 78

sts rem, then on every row until 30 sts rem. Cast off 5 sts at beg of next 4 rows. Cast off rem 10 sts.

PRESSING

Note: The designer presses the bust to 5 cm, 2 in bigger than half her bust measurement and the lower edge to exactly fit the hips. If it is too big around the lower edge you haven't pressed the length long enough. Stretch it downwards and steam it to death. If, when you try it on, it needs to be bigger around the hips then stretch it.

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

JOIN RIGHT SHOULDER

Push 29 Ns to WP. With K side of right back shoulder facing, replace 29 sts on to Ns. With P side of right front shoulder facing, replace 29 sts on to same Ns. Unravel WY. Using MT+1 and MC, K 1 row. Cast off.

NECKBAND

Push 156 [160, 164, 168, 172, 176] Ns at centre of machine to WP. Using MT and WY, cast on and K a few rows ending with carriage at left. Using nylon cord, K 1 row. Carriage is at right. Set RC at 000. Using MT-• and MC, K 2 rows. Using MT-••, K 2 rows. Using MT-1, K 2 rows. Using MT-1•, K 2 rows. Using MT-1••, K 4 rows. Using MT-1•, K 2 rows. Using MT-1, K 2 rows. Using MT-••, K 2 rows. Using MT-•, K 2 rows. Make a hem by placing loops from first row worked in MC on to corresponding Ns. Pull out nylon cord when work is completed.



Work as for right shoulder reading left for right. Join the neckband seam.

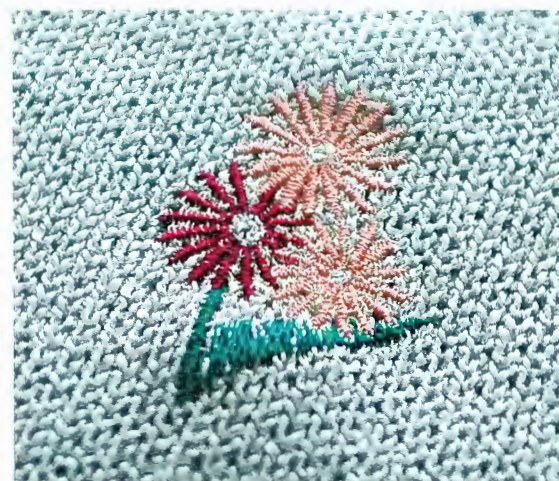
[illegible]

It is better to decorate the front before it is sewn up. Pin the sides up and try it on. Mark off the bust with pins or tacking stitches so you can avoid putting a decoration in an embarrassing position. Make crochet motifs and place buttons on to front until you get something you are happy with, then sew on to the garment.

Set in sleeves. Join side and sleeve seams. ■



Instructions for the accompanying pink and pale blue sweaters can be found on page 6 of the June 2006 magazine (Issue 101).



Techniques

Using part cones (now try this at home)

What is it about machine knitters, which makes us incapable of getting rid of yarn? This month we're delighted to welcome **Irene Krieger** in the first of an occasional series of articles. This time she has some great ideas for using up part cones.

So what is it about machine knitters that makes us incapable of getting rid of yarn - even when it is obvious to everyone, including ourselves, that it's extremely unlikely we will ever find a use for it? Every machine knitter has this problem and unfortunately, almost every garment we make results in at least one part cone of yarn left over. If we are really lucky, there are no more than a couple of metres yarn left and we can throw it away without remorse. However it is much more difficult, if not impossible, to dispose of a cone with a decent amount of yarn on it. 'It will do for waste yarn', or 'there is enough left for a bit of Fair Isle in another garment', have become my knitting mantras. Sound familiar?

We're hoping to move house towards the end of the year and the scale of de-cluttering we will have to deal with means we have to make a start now. I was forced to face nearly thirty years worth of accumulated part cones - and it was not a pretty sight. In my defence, it's not just my yarn. My husband collects antique encyclopaedias and those come in sets of twenty volumes plus - but there was no getting away from it, I had to be brutal with my yarn collection. If I couldn't think of a genuine use for it, it had to go. That really concentrated my mind and encouraged me to think really hard.

IT'S THE LENGTH THAT COUNTS

As I use a Passap most of my yarns are quite fine which is both bad news and good news. The bad news is that because it is fine, there isn't much you can do with it by itself. The good news is that because it is fine, there is quite a lot of length in a small weight of yarn. As you know, it's the length that counts. 200 g of a fine lightweight yarn might be more than enough for a whole garment whereas you might not even be able to manage a back with 200 g of Aran-weight wool. Knitting several strands of yarn together is an option of course and I have done that quite a bit. However, the down side is that you get stripes in the work as first one yarn and then another knits to the front of the fabric. Without using a yarn twister (too much like hard work) or a plating device (I don't have one) there is no way of

avoiding this or even controlling it so that at least the stripes are reasonably even.

Then I had a 'Eureka' moment - how about crocheting with it. That way I wouldn't have to worry about the thickness of the accumulated yarns and I could get some really interesting effects. My crochet hook wouldn't care if the yarns were different thickness and textures. I could work on my project whilst watching TV or sitting in the garden and best of all, I could get rid of several part cones in one fell swoop. So, I started experimenting.



MAKING A START

First of all, I asked my husband to make a random selection of eight cones from my cupboard. I didn't want to do it myself, as I knew that I couldn't help but choose cones that would work together and the idea of the experiment was to work with whatever fate threw at me. One of the cones he chose was a full, expensive feature yarn and I didn't want to break into it, so I was left with the seven you see in Photo 1. It's probably hard to see exactly what the individual yarns are from the photo, so I will tell you. Clockwise from top left, the yarns are:

Lavender Rania (a medium weight boucle - poodle - yarn with big loops)

Yellow Artistic (summery 4-ply with sheen, bit like cotton)

Coral 2-ply acrylic/wool mix

Caramel-coloured acrylic 2/30s

Tan Silky (1 to 2-ply yarn with a sheen)

Olive 3-ply wool/acrylic mix.

In the middle is a slightly fluffy, cream 2-ply. You wouldn't think you could do much with that motley collection, would you?

"toss in a chilli" is the expression we use in this house when we feel something needs to be livened up.

Like any experiment, there had to be constants and guidelines, otherwise you are not making proper comparisons. I decided to use only double crochet for my samples, to make all the samples the same size and to use the same size crochet hook throughout. Actually, the last criterion was rather forced on me because I could not for the life of me find my collection of crochet hooks but in the end, that turned out to be a good thing.

Obviously the plan was never to attempt to use them all together, but rather to work with combinations and see what happened. Rather than work with haphazard mixtures, I felt that I needed to be a bit more structured in my approach, so I decided to lay down a good foundation and add and subtract from that. My first swatch in Photo 2 was the safe combination of the three more neutral-coloured yarns. The mix of the colours, though still random, is quite even because the yarn twists itself as you crochet and of course, you are turning the work rather than going backwards and forwards as you would with machine knitting.

TOSS IN A CHILLI

It was time to 'toss in a chilli' and that's the metaphorical expression we use in this house when we feel something needs to be livened up. It comes from our love of cooking and, as an example, if a casserole is a bit bland we toss in a chilli. Anyway, the chilli I decided to toss into the mix was the yellow Artistic and you can see the results in Photo 3. Not only did the fabric become heavier, but also the firm twist of the Artistic made the stitches stand out more. Though the yellow colour is quite strong by itself, when mixed with the neutrals, it toned down and blended in well. The little bit of brightness really perked up the pale toning of the basic swatch too.

The next step was to replace the Artistic with even more texture in the form of the



Photo 2



Photo 3

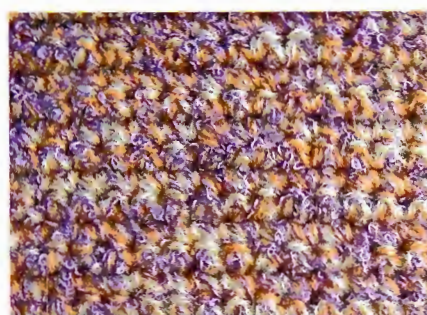


Photo 4

Rania and that's Photo 4. The yarn really has quite big bouclé loops so not surprisingly the stitches, which were well defined with the Artistic, became more blurred and the fabric has a much softer, almost cuddly feel. Once again, the colours blended very well, though they looked like an unlikely combination when the cones were standing together. I think this was probably my favourite combination because I really liked the soft (but not insipid) effect. I'm really not a pastel person, but the way texture and colour worked together seemed to lift the fabric into another dimension.

Normally, there's no way that you would put the dark olive green with the neutrals because it would stand out like a sore thumb - but as you can see from Photo 5, it really works. Obviously, the foundation fabric takes on a green tint, but it's more of a heather effect and on the whole, quite subtle. At this stage there was only the coral yarn left, but I decided against the safe option of just using it with the base yarns and instead opted to toss in another chilli. Rather than swap it for the olive, I chose to add it to the mix. The results can be seen in Photo 6. I think it works very well, both from the point of colour and texture, creating a nice firm outdoor-weight fabric.

GUIDELINES

Before I finish, I thought it might be helpful if I mentioned a few points to use as guidelines.

Tip 1 - I have worked with yarns of quite different colours but the effect is really nice when the yarns are the same or close in colour but of different texture - for example using a white shiny yarn, a white bouclé and a white dull yarn together.

Tip 2 - One of the things that might concern you is how you would care for a fabric that uses a combination of yarns with different washing instructions. The answer is you clean it according to the needs of the most delicate yarn. So if one of the yarns is hand wash only, the garment should be hand washed.

Tip 3 - Another important question will be to wonder how you will know if you have enough yarn to finish a garment? I'm afraid that is a subject where 'guesstimate' rules. I suggest that you weigh the cones before you start and make a decent size swatch, which you weigh too. It should be possible to get a reasonably accurate idea of how much fabric you could get out of the cones.

Tip 4 - Remember that crochet is created one stitch at a time so, if in doubt, you could work on all the garment pieces simultaneously.

Tip 5 - With crochet it is very easy to make the yarn go further. All you have to do is open up the stitches. If I had only worked a chain instead of every other double crochet, I would have created a fabric with a much larger surface area for the same amount of yarn. Of course, it would not have had the same density or firmness, but it would have been just as attractive and it might have made the difference between having enough of the yarns to make a garment or not.

SIZE MATTERS

As I said at the beginning, the swatches were all made over the same number of stitches and rows and with the same sized hook. There was quite a noticeable difference in the size the swatch achieved. Photo 7 shows how all the swatches stacked together. As you would expect, the last one with the extra end of yarn came out the biggest, but I was rather surprised that the bouclé combination came in as second biggest. It's a much finer yarn than Artistic, but obviously the loops worked towards increasing the size.

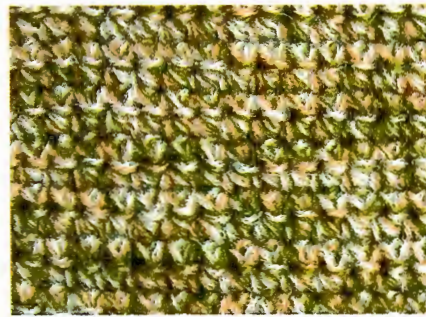


Photo 5

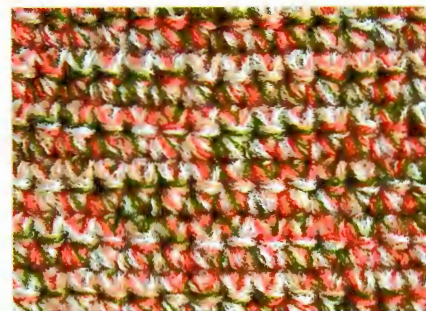


Photo 6



Photo 7

REPLACE AS YOU GO

Finally, if you have lots of cones with little bits on them, but none with enough to complete a whole garment, think about a 'replace as you go' approach. I will use three colours to illustrate what I mean, but you could start with more depending on the thickness of the yarns and the effect you are after. I am only mentioning colour, but the yarns could be of different textures too.

Start with red, white and blue. After a certain number of rows (for example 20) take out the white and replace it with another colour such as yellow. After another 20 rows, replace the red with purple. Work 20 rows and replace the blue with green. Over 60 rows you have changed the yarns completely but there are no hard stripes. You could carry on changing the replaced yarns, work backwards to the original combination or work it out so that you do as many rows as is necessary to get to the top of your garment. There are probably many more ways you could work but it's a good way of using up smaller amounts of yarn.

I do hope that my experiments have given you some food for thought.

Regards, Irene ■



Pattern Information

MEASUREMENTS

To fit bust 87 [92, 97, 102, 107, 112] cm, 34 [36, 38, 40, 42, 44] in.

Actual size 96 [100, 105, 110, 116, 121] cm, 38 [39½, 41½, 43½, 45½, 47½] in.

Length to shoulder 71 [71, 71, 71, 72, 72] cm, 28 [28, 28, 28, 28½, 28½] in.

Sleeve seam 42 cm, 16½ in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

25 stitches and 41 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 9). Wash and dry swatch as for special washing instructions at end of pattern and measure before and after washing.

For perfect results, please check your tension carefully.

ABBREVIATIONS

For a list of the abbreviations we use, please turn to page 62.

NOTES

- We used knit side of knitting as right side of garment.
- On Brother machines, set slide lever on I for 1x1 rib.
- When shaping in HP, always take yarn round first inside needle in HP, to prevent a hole forming.

Knitting Instructions

BACK

With carriage at right and using MY, cast on 121 [127, 133, 139, 147, 153] sts at centre of machine in 1x1 rib with extra st at right.

* Using MY and knitting-in elastic together, K 3 tubular rows. Cut off elas-

tic. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-8 / MT-8, K 26 rows. Transfer sts for st st *.

Inc 1 st at left edge. 122 [128, 134, 140, 148, 154] sts.

Set RC at 000. Using MT, K 172 [172, 162, 162, 156, 156] rows **.

SHAPE ARMHOLES

Set RC at 000. Cast off 4 [4, 4, 4, 5, 5] sts at beg of next 2 rows. Using a treble transfer tool and fully fashioned shaping, dec 1 st at each end on every alt row until 90 [96, 100, 106, 110, 116] sts rem. K until RC shows 96 [96, 106, 106, 116, 116].

SHAPE SHOULDERS

Set carriage to hold. Push 8 [9, 9, 10, 10, 11] Ns at opposite end to carriage to HP on next 4 rows and 9 [10, 10, 11, 12, 13] Ns on foll 2 rows. Using WY, K a few rows over rem 40 [40, 44, 44, 46, 46] sts and release from machine.

Push 25 [28, 28, 31, 32, 35] Ns at right from HP to UWP. Using WY, K a few rows and release from machine.

Push 25 [28, 28, 31, 32, 35] Ns at left from HP to UWP. Using WY, K a few rows and release from machine.

FRONT

Work as for Back to **.

SHAPE ARMHOLES & NECK

Set carriage to hold. Push 61 [64, 67, 70, 74, 77] Ns at left to HP. Using WY, K a few rows over rem 61 [64, 67, 70, 74, 77] sts at right and release from machine. With carriage at left, set car-

Diagrams

A = 48.5 [51, 53.5, 56, 59, 61.5] cm

B = 6 cm

C = 42 [42, 39.5, 39.5, 38, 38] cm

D = 23 [23, 25.5, 25.5, 28, 28] cm

E = 1 cm

F = 36 [38, 40, 42, 44, 46] cm

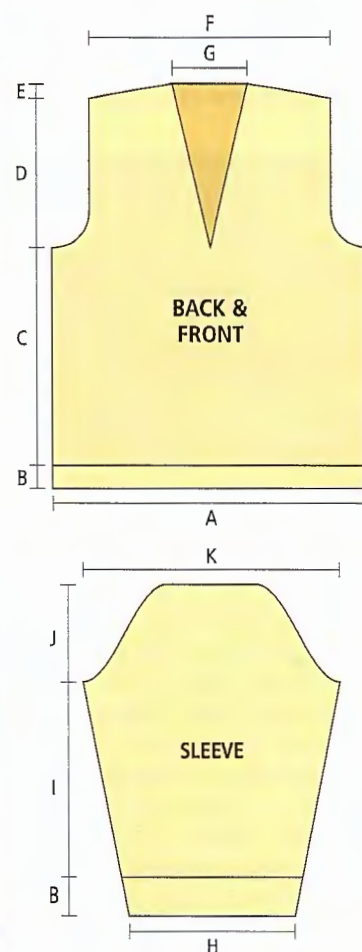
G = 16 [16, 17.5, 17.5, 18, 18] cm

H = 24.5 [24.5, 26, 26, 28.5, 28.5] cm

I = 36 cm

J = 6 [6, 6.5, 6.5, 7, 7] cm

K = 47 [47, 52, 52, 57.5, 57.5] cm



General Information

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge machines with a ribber.

If you don't have a ribber, work ribs in mock rib.

MATERIALS

Shades of Cashmere

66% Cashmere / 34% Cotton - 2 / 26.5 Nm used treble throughout (An alternative suitable yarn is 50% Geelong Lamb's Wool / 30% Silk / 20% Cashmere - 2 / 28 Nm used treble throughout.)

500 g in Fresco (MY).

Knitting-in elastic.

The fibre content of this yarn is 66% Cashmere / 34% Cotton. For further information, please write to Shades of Cashmere at Grove Farm, Wolvey, Hinckley, Leicestershire LE10 3LL or telephone 01455-220767.

GARMENT WEIGHT

Finished garment in fifth size weighs 415 g before washing.

Here's another timeless classic from Jane Woodward at Shades of Cashmere. The suggested yarns are either a blend of Cashmere and Cotton or Geelong Lamb's Wool, Silk and Cashmere. The shade range is lovely and both yarns are ideal for the unpredictable days of late summer and early autumn.

Photography Matt Smith Stylist Sally-Ann Carroll

riage to knit back to WP for first side.

Set RC at 000. Using a treble transfer tool and fully fashioned shaping, dec 1 st at neck edge on next and every foll 5th row and, at the same time, cast off 4 [4, 4, 4, 5, 5] sts at beg of next row, K 1 row. Using a treble transfer tool and fully fashioned shaping, dec 1 st at armhole edge on every alt row until 39 [42, 44, 47, 49, 52] sts rem. Cont to dec at neck edge only on every 5th row from previous dec until 25 [28, 28, 31, 32, 35] sts rem. K until RC shows 97 [97, 107, 107, 117, 117].

SHAPE SHOULDER

Set carriage to hold. Push 8 [9, 9, 10, 10, 11] Ns at opposite end to carriage to HP on next and foll alt row, K 1 row. 9 [10, 10, 11, 12, 13] Ns rem in WP. Set carriage to knit back to WP. K 1 row. Using WY, K a few rows and release from machine.

With carriage at right, push 61 [64, 67, 70, 74, 77] Ns at right of centre 0 to WP. With P side facing, replace 61 [64, 67, 70, 74, 77] sts from below WY on to empty Ns. Finish to correspond with first side, reversing shaping.

SLEEVES

With carriage at right and using MY, cast on 61 [61, 65, 65, 71, 71] sts at centre of

machine in 1x1 rib with extra st at right. Work as for Back from * to *.

Inc 1 st at left edge. 62 [62, 66, 66, 72, 72] sts.

Set RC at 000 and then, using MT, K 4 [4, 3, 3, 3, 3] rows. Using a treble transfer tool and fully fashioned shaping, shape sides by increase 1 stitch at each end on next and every foll 5th [5th, 4th, 4th, 4th, 4th] row until there are 118 [118, 130, 130, 144, 144] stitches. Knit until RC shows 148.

SHAPE TOP

Set RC at 000. Cast off 4 [4, 4, 4, 5, 5] sts at beg of next 2 rows. Using a treble transfer tool and fully fashioned shaping, dec 1 st at each end on every alt row until

86 [86, 96, 96, 106, 106] sts rem. Using WY, K a few rows and release from machine.

JOIN RIGHT SHOULDER

Push 25 [28, 28, 31, 32, 35] Ns to WP. With K side facing, replace 25 [28, 28, 31, 32, 35] sts from right back shoulder on to Ns. With P side facing, replace 25 [28, 28, 31, 32, 35] sts from right front shoulder on to same Ns. Unravel WY. Using MT and MY, K 1 row. Cast off.

NECKBAND FIRST PIECE

Push 109 [109, 120, 120, 127, 127] Ns to WP. Using MT and WY, cast on and K



Cream

◀ 39 several rows ending with carriage at left.
 * Using nylon cord, K 1 row. Set RC at 000. Using MT and MY, K 2 rows. Using a treble transfer tool and fully fashioned shaping dec 1 st at left edge on next 8 rows and, at the same time, using MT-1, K 2 rows. Using MT-2, K 3 rows. Using MT-3, K 3 rows. RC shows 10. Using MT-4, K 1 row.

Cast on 2 sts at beg of next row and foll 2 alt rows and, at the same time, using MT-3, K 3 rows. Using MT-2, K 3 rows. Using MT-1, inc 1 st only at beg of next row, K 1 row. RC shows 19. Using MT, K 2 rows. Push 1 N at left edge to WP. Make a hem by placing loops from first row worked in MY on to corresponding Ns. K 1 row *.

With P side facing, pick up 40 [40, 44, 44, 46, 46] sts across back neck and 69 [69, 76, 76, 81, 81] sts along right front neck and place on to Ns. Unravel WY. Using MT+1, K 1 row loosely and crochet off.

SECOND PIECE

Push 69 [69, 76, 76, 81, 81] Ns to WP. Using MT and WY, cast on and K several rows ending with carriage at right. Work as for First Piece from * to * reversing shaping by reading right for left.

With P side facing, pick up 69 [69, 76, 76, 81, 81] sts along left front neck and place on to Ns. Unravel WY. Using MT+1, K 1 row loosely and crochet off.

JOIN LEFT SHOULDER

Work as for right shoulder reading left for right.

MAKING UP

Using mattress stitch, join neck V and band edges. Set in sleeves. Join side and sleeve seams.

Wash as for special instructions.

SPECIAL WASHING INSTRUCTIONS

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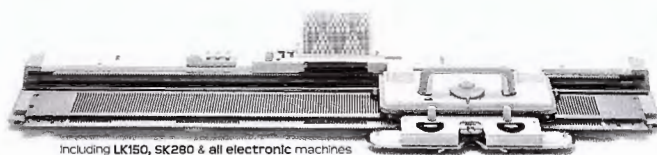
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Hello Dolly

PART 5

Pick a Passap

Dorothy Russell couldn't believe her ears. Here was the chance to acquire another type of knitting machine and she had not had to be devious about it. We left her in June adding a Brother to her collection and she's about to spread her wings again.

I'm sure it's a fact that over time, some spouses adopt the resigned attitude of 'if you can't beat 'em, join 'em'. This results in there being two knitters in the household but, thank goodness, not in this one. I couldn't cope with someone like me! Then there's the partner who fully supports what you are trying to do and is a source of encouragement when things go a bit pear shaped - as most things have a tendency to do at some time or another. There's also the other half who finds the whole thing quite irksome, so tends to distance themselves from it. Unfortunately, there's also the other person who actively tries to discourage - and thankfully there aren't many of those about! I have the good fortune to have the second type of partner - an absolute gem! Hence the full approval of seeking another knitting machine.

I took a single lesson on a Passap to get introduced to a different type of machine and to ascertain whether it lived up to my expectations. It certainly did! I scanned the knitting magazines each month but was rather put off, as all I could find were machines at the other end of the country. Such was my lack of knowledge of this breed of machine, I had no wish to travel long distances and perhaps buy a pig in a poke.

MEMORIES

I racked my brains - somewhere in a subconscious pigeonhole was a reference to

Calling Australia

Dorothy has planned a visit to Perth, Australia during this coming November and would very much like to meet up with other enthusiasts, if possible. If any Australian clubs or Guilds within reasonable travelling distance would like to welcome her, please get in touch. Although she should be there for nearly five weeks, distances that seem quite normal to the locals, can be quite a different kettle of fish to we British, especially if we have to find our own way round and depend on others for transport so the sooner she's able to work out an itinerary, the better.

Passap knitting. Initially the memory was most elusive, like trying to catch the wind. You know it's there, but how do you trap it? As time passed my memory returned. I remembered a conversation with a club leader some time previously and passing comments for and against Passap and Pfaff knitting. My next problem was remembering the name. I'm not normally remiss in this, but the surname was foreign and even if I could remember it properly, how would I be on the spelling, especially as I had to approach telephone enquiries first? Coupled with this was not being sure of the name of the road and certainly no recollection of the number.

I needn't have worried; a very competent telephone operator (a dying breed) managed to 'translate' my enquiry and furthermore was able to give me the correct phone number. The ensuing conversation was on a par with two long lost friends meeting again. After enquiries as to the health and whereabouts of mutual acquaintances, we tried to put the world to rights. It was therefore, some time later that I got down to the knitty gritty. Being a club leader I guessed she would be in the know as to who was looking for or trying to sell what. I was right, and to my surprise and delight, she knew of someone who had a Duo 80 for sale.

With feverish hand I wrote down the telephone number and was dialling as soon as I had replaced the receiver. There was no reply. I tried again later and there was still no reply. My mind became full of doubt. Perhaps it was the wrong number? Maybe they were away on holiday? Perhaps they had moved? Worse still, maybe the machine was sold already? The reason I was set on this particular machine was because of the glowing reference I had had from the club leader. I felt safe in buying because what I didn't know about this machine, she did.

SIGN OF THE TIMES

I finally located the seller and made arrangements to visit the following weekend. Time seemed to drag, but at last we were on our way. It took longer than expected as the seller lived in the country and though at one time signposts had been put up, passage of time had ravaged

them and we were faced with faded paintwork, where it was in evidence and some posts seemed to be pointing either heavenwards, or down to the ground.

One delightful lady I met along the Passap way is Joy Golding. Now there's someone who can make these machines dance and sing!

The time was approaching 12.00 noon on a beautiful Sunday morning. A gentle breeze sauntered through the vegetation and the occasional insect found its way into the open car window. I wouldn't have minded, but if I didn't remember to stop talking, I found they had a propensity for sticking to the teeth. I frequently flailed the air to put them off course, with limited success. I assumed that the locals were still in an old-fashioned time warp, so would be cooking the Sunday Roast and the male population would be happily ensconced in their favourite pub. The reason for this assumption was that it was so quiet and deserted that we seemed to be the only two people on the planet.

HOWDY PARTNER!

Most of the time, Frank and I have a congenial relationship. Neither of us would consider ourselves perfect, however there are times when we expect the other to be. One of our situations, which needs careful and diplomatic approach, is the matter of him driving and me navigating. Any time we get lost, you can guess whose fault it is - even when it isn't! In view of the lack of reliable signposts, it wasn't long before we had no idea where we were. My approach is to try to keep calm and then ask the first person to appear to direct us. Having said that, it is my constant experience in these circumstances to be met with:

- a) Someone who can only speak a foreign language
- b) Is only a visitor to the place or
- c) Is lost themselves!

Since there was no one about, there was no fear of any of those experiences. Driving along with Frank spitting fire and flies, I noticed we were approaching something that looked like a village

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green. I cried out in relief and subsequent pleasure. We were where we needed to be. Now all smiles and good temper, we parked and approached the front door. Summoning the vendor with a polite knock, I explained our mission - though of course this was unnecessary, as we had previously made an appointment.

WELL APPOINTED

We were led into a comfortable room and plied with coffee and biscuits and indulged in knitaholics' conversation. Some considerable time later we followed our vendor out of the back door and down the garden path to her 'studio'. She had already mentally prepared us for this - it was a shed. However, it was very well appointed, housing the usual tools and paraphernalia that all machine knitters are familiar with. She lifted a cover and there it was, this unfamiliar looking machine. My heart skipped a couple of beats - one with anticipation and one with trepidation! I so much wanted to become a Passap knitter, but where would I find time to learn? I comforted myself with the thought that we usually find time to do the things we want to do!

The vendor asked me if I would like to try it.

"Oh no," I said, "I wouldn't know how to begin!"

With ease, she whipped the yarn into the machine and while explaining every move she made the locks speed across the needlebeds. Flicking the arrow buttons every so often, she produced a length of knitting of various patterns in no time. I was enthralled and there and then decided that rather than find time to master this animal, I would have all the time in the world! After enquiring the price we were very agreeably surprised. So surprised in fact that my spouse offered a further £25, which was readily accepted by a very surprised lady! I'm pleased to say that there were two happy ladies in East Anglia that day.

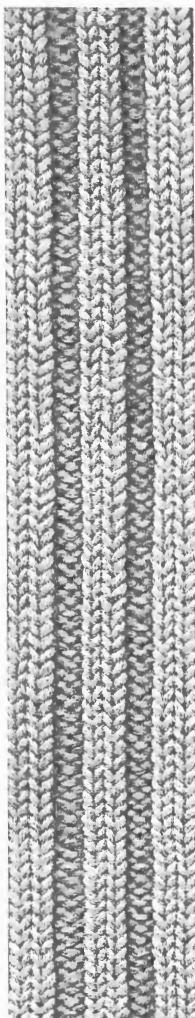
As sometimes happens, a surprising number of extras came with the machine. Mine included patterns, Forma, yarn, punch, punchcard roll, helpful teaching notes and a pusher slide, which is a wonderful gadget for negotiating the pushers whilst avoiding broken nails and so on. I couldn't wait to get this beauty home and produce all those lovely crunchy textured garments. A whole season's collection permeated my brain. It was to be some time though, before I realised this ambition!

THE PASSAP WAY

One delightful lady I met along the Passap way is Joy Golding. Now there's someone who can make these machines dance and

sing! I was also to meet another knitter first, who was to guide me through an introduction to Passap knitting. This lady lived about 17 miles away and though I booked the conventional time for instruction, she was most expansive in temperament, which permeated her time too. I was then given far more than my money's worth. In time I left the protection of my Passap 'mum' and tried my solo debut. I was flushed with success, though there were 'scraped knees' (read fingers here) on the way. One thing bothered me, but underscores the need to approach each machine as a different entity. Being proficient in the craft of machine knitting certainly helps when using other machines to which we aren't accustomed. Nevertheless there are differences, which may be surprising.

Such a one assailed me early on in my initial attempts to master this new delight and this was that the Passap seemed to prefer 3-ply to 4-ply yarn. Why the surprise? It's because it has a 5 mm needle setting, like Matty - but whereas Matty ate up double knitting yarn almost at a rate of knots, the Passap was far too refined for such activity! One thing it proved to me is that just as there are horses for courses, so there are machines that are more suited to one thing than another.



THIRD DEGREE

This fact is worth tucking in your mental knitting armoury. If one is sharing a roof with a Type 4 individual, mentioned earlier, every acquisition related to machine knitting might be questioned. At worst, third degree questioning may mirror that of the Spanish Inquisition. Here it is vital to draw ammunition from your knitting armoury, which if aimed efficiently, will stop the opposition in their tracks. Please be assured that I am not advocating any fisticuffs! Rather, that it's always a good thing to get to know your subject well. Being able to give sound, informative replies commands respect. Persuasive argument has won many over to accept what formerly seemed unacceptable. That's the serious bit. The fun bit is that the pearl for the knitting armoury is that more than one machine, finances permitting, is not just a whim but has genuine need.

Much as I wanted to make all those wonderful garments I had to admit, finally, that there are only 24 hours in a day. Some of these hours have to be spent sleeping, or at least attempting to. So it was that my association with my Passap was an on/off relationship. I still promise myself that I'll get down to it seriously, but so many other things crop up to steal time. ■

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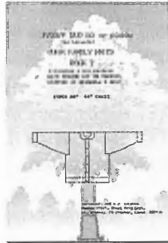
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BB9 English rib sweaters	£2.10

BB10 Fisherman's rib sweaters	£2.10
BB11 Saddle shoulder sweaters	£2.10
BB12 Summer collection	£3.60
BB13 Schoolwear	£3.60
BB14 Summer collection (ES)	£2.60
BB15 Lace cardigans	£2.60
BB16 Tuck stitch cardigans	£2.60
BB17 Lace cardigans (ES)	£2.10
BB18 Tuck stitch cardigans (ES)	£2.10
BB21 Just for girls	£3.60
BB22 Longline sweaters for ladies	£4.60
BB23 Lace jumpers	£2.10
BB24 Tuck stitch jumpers	£2.10
BB25 Classic Jackets	£4.10
BB26 Fair Isle sweaters for men	£4.60
BB28 Fair Isle designs for ladies	£3.60
BB31 Just for boys	£3.60
BB32 A Touch of class	£5.10
BB33 Longline waistcoats for ladies	£2.10
BB34 Cardigans and slippers for men	£3.60
BB35 Summer coolers	£4.10
BB36 Summer lace (separate lace carriage)	£4.10
BB37 Summer coolers (ES)	£2.60
BB38 Summer lace (ES)	£2.60
BB39 Baby's first year	£3.10
BB42 Impressions	£5.10
BB44 Modern girls keep warm	£3.10
BB46 Modern girls stay cool	£3.60
BB47 Modern tuck stitch designs	£3.60
BB51 The tops for summer	£3.10
BB52 The tops for summer (ES)	£2.60
BB53 Longline waistcoats Vol 2	£2.60
BB54 V-neck designs for men	£3.60
BB56 Modern tuck stitch designs Vol 2	£3.60
BB60 Bright designs for under 5s	£4.10
BB62 Simply chenille	£3.10
BB63 Baby warmers	£4.60
BB67 Designed for Summer	£3.10

STANDARD GAUGE ELECTRONIC

BB68 Fair Isle Electronic Ensemble Aviemore	£5.10
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GARTER CARRIAGE 24-STITCH

BB6 GC Garter carriage sweaters	£2.10
BB27 GC Classics Skenfrith Castle	£4.60
BB30 GC classics Vol 2	£3.60
BB40 GC Baby carriage	£3.10
BB41 GC classics Vol 3	£3.60
BB43 GC Dual carriageway	£4.10
BB45 GC classics Vol 4	£3.10
BB48 GC Modern girls	£3.60
BB49 GC Designs Caerphilly Castle	£6.10
BB55 GC Designs Monmouth Castle	£5.10
BB57 GC Design collection for men	£4.60
BB58 GC Designs Harlech Castle	£6.10
BB59 GC Bright designs for under 5s	£4.10
BB61 GC Summer in panama	£5.10
BB64 GC Designs Caernarfon Castle	£4.60
BB65 GC Country carriage	£5.10
BB66 GC Designs Powis Castle	£4.60
BB69 GC Designs Weobley Castle	£4.60
BB71 GC Classic scarves	£2.10
BB73 GC Aran-style cushions	£2.60
BB74 GC Summer splendour	£5.10
BB75 GC Designs Cardigan Castle	£4.60
BB76 GC Designs Chirk Castle	£4.10
BB79 GC Designs Criccieth Castle	£4.60
BB83 GC Designs Rhuddlan Castle	£4.10



GARTER CARRIAGE ELECTRONIC – 200 STITCHES

BB70 GC Electronics Cardiff Castle	£6.10
BB82 GC Electronics Denbigh Castle	£4.10

CHUNKY GAUGE

BB19 Chunky designs Vol 1, ladies	£2.60
BB20 Chunky designs Vol 2, men	£2.60
BB29 Chunky designs Vol 3, DK	£3.10
BB50 Chunky classics	£3.60

SOFT FURNISHING

BB72 Chenille cushions	£2.60
BB73 GC Aran-style cushions	£2.60

NEW BOOKS

BB200 Cut & Sew neckline templates	£2.60
BB201 Your Knit Leader Explained	£3.60
BB202 Busy Bee's Guide to the GC	£4.10
BB203 Making A Poncho	£2.10
BB204 Making A Wrap	£2.10

HELPFUL BOOKS

BB201 Your Knit Leader Explained	£3.05
BB202 Busy Bee Guide to the GC	£4.05

TEMPLATES & BOOKS

BB200 Cut&Sew neck template 24-46"	£2.60
BB201 Your Knit Leader in plain English	£3.05
BB202 Guide to the Garter Carriage	£4.05



Website:- www.b-hague.co.uk

Here's a selection of linking machines, electric yarn winders and twisters, spares and knitting accessories.

LINKING MACHINES

HL01 D280H Hand Operated Linker	£285.00
HL02 D280E Electric Linker	£365.00

HL03 D290CE Chunky Electric Linker	£475.00
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HL04 D280FE Fine Gauge Electric Linker	£475.00
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HL06 Hand linker converted to electric	£135.00
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(Machine must be to be returned to Hague)



LINKER ACCESSORIES & SPARES

HL07 Linker stand	£34.05
HL08 Needle threader	£3.05

LINKER NEEDLES (PACK OF 2)

HL09 D280H	£5.00
HL10 D2980E	£6.80
HL11 D290CE	£7.35

SPARE LINKER POINTS (PACK OF 10)

HL12 D280H & D280E	£4.80
HL13 D290CE & D290FE	£7.30
HL14 Point guard	£8.55
HL15 Spare ratchet springs (2)	£3.60

BOOK ON LINKING

HL16 Diane Bennett	£4.00
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VIDEOS ON LINKING

HL17 Ruth Wood	£15.00
HL18 Diane Bennett	£15.00

ELECTRIC YARN TWISTERS & WINDERS

HL19 PDB 125g winder	£80.00
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HL20 PDB 250g winder	£105.00
HL21 PDB 500g winder	£138.00
HL22 PDB 125g twister	£120.00
HL23 Spare bobbin, 125g winder	£1.85
HL24 Spare bobbin, 125g twister	£1.85
HL25 Spare bobbin, 250g winder	£2.55
HL26 Spare bobbin, 500g winder	£3.05
HL27 Spare drive belts for winders (2)	£2.55
HL28 Spare drive belts for twisters (2)	£2.55
HL29 Yarn tension mast, 125g winder	£21.05

KNITTING ACCESSORIES

HL30 Brother blank cards (10)	£7.00
HL31 KM & Silver blank cards (10)	£7.00
HL32 Cleaning brush, small	£2.05
HL33 Curved pick up tool, standard	£4.55
HL34 Curved pick up tool, chunky	£4.85
HL35 Cutting mat, 18x12 in	£9.55
HL36 Double-eyed bodkin	£1.25
HL37 French knitting machine	£14.05
HL38 Glass-head long pins (box 48)	£4.30
HL39 Knitting spray	£6.00
HL40 Latch tool, single	£1.55
HL41 Latch tool, double	£3.25
HL42 Machine cleaner	£6.00
HL43 Magnifier light	£15.05
HL44 Machine oil	£1.70
HL46 PDB pattern holder	£5.00
HL47 Pom-pon set	£6.30
HL48 Punch, 24 stitch universal	£19.55
HL49 Punchcard clips	£1.55
HL50 Punchcard marker	£1.55
HL51 Punchcard rolls, 24 stitch	£7.55
HL56 Roller cutter	£8.55
HL57 Roller cutter replacement blade	£3.05
HL58 7x1 transfer tool	£8.55
HL59 Sewing thread stand	£8.55
HL60 Side/edge weights (2 small)	£7.55
HL61 Side/edge weights (2 large)	£8.55
HL62 Snips, 4"	£1.80
HL63 Snips, 5"	£2.55
HL64 Tension mast holder	£8.05
HL65 Twisting yarn stack	£15.55

SPARE MACHINE NEEDLES (PACK 10)

HL67 Brother main bed	£3.55
HL68 Knitmaster/Silver main bed	£3.55
HL69 Brother ribber	£3.55
HL70 Knitmaster/Silver ribber	£3.55
HL71 Pfaff/Passap	£4.55

TRICOT PRODUCTS

HL73 Not-A-Knot	£9.75
HL74 Brother De-Knit	£9.85
HL75 Knitmaster De-Knit	£9.85
HL76 Toyota De-Knit	£9.85
HL77 Anti-Loop	£9.85
HL78 Intarsia Multi-Yarn Break 16	£22.00
HL79 Intarsia Multi-Yarn Break 32	£29.00

Jo Newton

Website:- www.jonewton.co.uk



Designs are suitable for 24 and 60 stitch punchcard and electronic machines. Each subject has a 60-stitch picture and complimentary 24 stitch patterns. Jo has a selection of designs covering almost every subject and we have listed below just a small selection.

JN01 Activities - indoor & outdoor	£3.65
JN02 Companions, lots of cats & dogs	£3.55
JN03 Family Friends, lots of pet portraits	£4.35
JN04 Farmyard Vol 1 inc shire horse	£3.55
JN05 Farmyard Vol 2, inc border collie	£3.55

JN06 Horses - 28 realistic equine motifs	£3.60
JN07 Jo's activities, 60 & 24 stitch	£3.55
JN08 Jo's border collies	£3.25
JN10 Jo's rock & roll band	£3.05
JN11 Nature Studies, wildlife	£4.35
JN12 New boys, 60 & 24 stitch	£4.35
JN13 Pets, 24 stitch, ideal for beginners	£3.05
JN14 Signs of the zodiac	£4.35
JN15 Sports, inc American football	£3.55
JN16 Sports 2, inc fishing & tennis	£3.55
JN17 Wildlife, including dolphins	£3.65



DISKS

Above patterns available on disk for Brother and DesignaKnit. Please state book and format required when ordering

JN18 Disk of patterns	£5.25
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Uppingham Yarns



Website:- www.wools.co.uk

MACHINE KNITTING YARN

Please note that cone weights are approximate unless otherwise stated.

Yarn colours available:- White, Aran, Lemon, Pink, Red, Sky, Azure, Navy, Mint, Jade, Bottle, Silver Grey, Black. Please specify colour(s) from list.

BARGAIN BUY packs can be same or mixed colours.

UYM001 1 x 500g cone 4-py acrylic	£7.15
UYM003 1200g cone 2/30 acrylic	£15.00
UYM005 2 x 500g cones 4-ply crêpe	£17.00

BARGAIN BUYS

UYM002 10 x 500g cones 4-ply acrylic	£54.50
UYM004 10x1200g cones 2/30 acrylic	£94.50

ACCESSORIES

Please specify machine model and number

MACHINE NEEDLES

UYN001 Brother needles main bed (10)	£3.55
UYN002 Brother needles ribber (10)	£3.55
UYN003 Silver/KM needles main bed (10)	£3.55
UYN004 Silver needles ribber (10)	£3.55
UYN005 Passap needles (10)	£4.55

BARGAIN BUYS

UYN006 100 Brother main bed needles	£29.50
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MACHINE PARTS

UYP001 Passap orange stripper (each)	£9.55
UYP002 Passap black stripper (each)	£19.00
UYP003 Bellodor oil	£3.25
UYA002 Brother needle retaining bar	£15.00
UYA003 Silver/KM needle retaining bar	£18.50
UYA005 Brother blank punchcards (10)	£8.20
UYA006 Silver/KM blank punchcards (10)	£16.55



Pretty Ribbons

An original Maggie Andrews design

Pattern Information

MEASUREMENTS

To fit chest 51 [56, 61, 66, 71] cm, 20 [22, 24, 26, 28] in.

Actual size 57 [62, 68, 73, 78] cm, 22½ [24½, 26¾, 28¾, 30¾] in.

Length to shoulder 33.5 [37, 40.5, 43, 46] cm, 13¼ [14¾, 16, 17, 18¾] in.

Sleeve seam 5.5 [6.5, 6.5, 8.5, 8.5] cm, 2¼ [2¾, 2¾, 3¾, 3¾] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, then it applies to all sizes.

TENSION

30 stitches and 40 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 6).

For perfect results, please check your tension carefully.

ABBREVIATIONS

For a list of the abbreviations we use, please turn to page 62.

NOTES

- We used purl side of knitting as right side of garment.
- When shaping in HP, always take yarn round first inside N in HP to prevent a hole forming except on neck shaping.
- Cut pieces of ribbon to the following lengths just before knitting each garment piece, and fold each length in half.

Back & Front

Shade 15, 2 x 280 [308, 336, 360, 384] cm

Shade 16, 2 x 280 [308, 336, 360, 384] cm

Shade 19, 1 x 280 [308, 336, 360, 384] cm

Sleeves (2)

Shade 15, 2 x 64 [72, 72, 88, 88] cm

Shade 16, 2 x 64 [72, 72, 88, 88] cm

Shade 19, 1 x 64 [72, 72, 88, 88] cm

Knitting Instructions

BACK

With carriage at right and using MY, cast on 88 [96, 104, 112, 120] sts at centre of machine in 1x1 rib. K 3 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-3/MT-3, K 22 rows. Transfer sts for st st. * Push to UWP Ns 1, 15, 16, 30 and 31 at left and right of centre 0.

Hang the centre fold of a correct length of shade 16 just behind the latches over Ns 30 and 31 at left and right of centre 0. Hang the centre fold of a correct length

of shade 15 just behind the latches over Ns 15 and 16 at left and right of centre 0. Hang the centre fold of a correct length of shade 19 just behind the latches over Ns 1 at left and right of centre 0.

Set RC at 000. Using MT, K 2 rows. This anchors the ribbons.

** Bring the same Ns as before forward to UWP. Take both ends of the ribbon up on the left and down on the right over each pair of Ns. K 2 rows **.

Rep from ** to ** throughout *.

K until RC shows 62 [74, 84, 92, 100]. Place a marker at each end ***.

K 52 [54, 58, 60, 64] rows. RC shows 114 [128, 142, 152, 164].

SHAPE SHOULDERS

Set carriage to hold. Push 9 [10, 11, 9, 10] Ns at opposite end to carriage to HP on next 6 [6, 6, 8, 8] rows. Weave yarn under and over HP Ns to carriage side. Set carriage to knit back to WP. K 1 row. Place marker at each side of centre 34 [36, 38, 40, 40] sts. Using WY, K a few rows and release from machine.

FRONT

Work as for Back to ***.

K 34 [32, 36, 34, 38] rows. RC shows 96 [106, 120, 126, 138].

SHAPE NECK

Set carriage to hold. Push 49 [54, 59, 64, 68] Ns at left to HP. Cont on rem sts for first side.

K 1 row. Push 1 N at neck edge to HP on next 12 rows. 27 [30, 33, 36, 40] sts rem.

K 6 [10, 10, 14, 14] rows.

SHAPE SHOULDER

Push 9 [10, 11, 9, 10] Ns at opposite end to carriage to HP on next row and foll 1 [1, 1, 2, 2] alt rows, K 1 row. 9 [10, 11, 9, 10] sts rem. Push Ns at right from HP to UWP. K 1 row. Using WY, K a few rows and release from machine.

With carriage at left, push 39 [42, 45, 48, 52] Ns at left from HP to UWP. Finish to correspond with first side, reversing shaping.

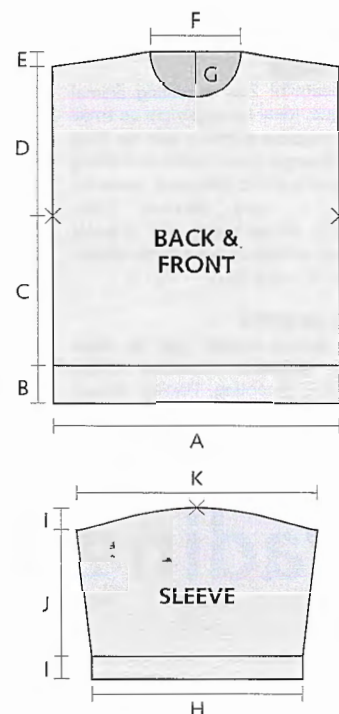
With carriage at right, push rem 34 [36, 38, 40, 40] Ns from HP to UWP. Using MY, K 1 row. Using WY, K a few rows and release from machine.

SLEEVES

With carriage at right and using MY, cast on 66 [70, 72, 74, 80] sts at centre of machine in 1x1 rib. K 3 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-3/MT-3, K 12 rows. Transfer sts for st st. Work as for Back from * to * and, at the same time, shape sides by inc 1 st at each end of next row and every foll alt row until there are 78 [82, 88, 90, 96] sts. K

Diagrams

- A = 29 [32, 34.5, 37, 40] cm
B = 5 cm
C = 15.5 [18.5, 21, 23, 25] cm
D = 13 [13.5, 14.5, 15, 16] cm
E = 1.5 [1.5, 1.5, 2, 2] cm
F = 11 [12, 12.5, 13, 13] cm
G = 6 [7, 7, 8.5, 8.5] cm
H = 22 [23, 24, 24.5, 26.5] cm
I = 2.5 cm
J = 3 [4, 4, 6, 6] cm
K = 26 [27, 29, 30, 32] cm



1 [5, 1, 9, 9] rows. RC shows 12 [16, 16, 24, 24].

SHAPE TOP

Set carriage to hold. Push 5 [5, 5, 6, 6] Ns at opposite end to carriage to HP on next 10 rows. Weave yarn under and over HP Ns to carriage side. Set carriage to knit back to WP. Place marker at centre. K 1 row. Cast off.

BLOCKING

Pin all pieces out to size, spray with cold water or cover with a wet towel and leave until completely dry before removing pins.

JOIN RIGHT SHOULDER

Push 27 [30, 33, 36, 40] Ns to WP. With P side of right back shoulder facing, replace 27 [30, 33, 36, 40] sts on to Ns. With K side of right front shoulder facing, replace 27 [30, 33, 36, 40] sts on to same Ns. Using MT+1 and MY, K 1 row and then cast off.

General Information

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge machines with a ribber. Maggie used a Silver Reed 840 with SRP 60 ribber.

If you don't have a ribber, work ribs in mock rib.

MATERIALS

Yeoman Panama

1 [1, 1, 1, 1] x 500 g cone in White (MY).

Yeoman Tian 4-ply ribbon.

A small amount in shade 15, 16 and 19.

The fibre content of Panama is 50% Cotton, 50% Acrylic. For further information about these yarns, please write to Yeoman Yarns at 36 Churchill Way, Fleckney, Leicestershire LE8 8UD or telephone 0116-2404464.

GARMENT WEIGHT

Finished garment in first size weighs 124 g.

NECKBAND

With carriage at right and using MY, cast on 88 [98, 102, 116, 116] sts at centre of machine in 1x1 rib. Carriage is at left. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-3/MT-3, K 22 rows. Transfer sts for st st. Using MT, K 1 row. With K side facing, pick up 34 [36, 38, 40, 40] sts across back neck, 10 [13, 13, 18, 18] sts down right side of front neck, 34 [36, 38, 40, 40] sts across front neck and 10 [13, 13, 18, 18] up left side of front neck and place on to Ns. Using

MT+1, K 1 row. K 1 row by hand, pulling Ns back to NWP. Pull work forward to bring Ns back to WP and cast off with a latch tool or link off.

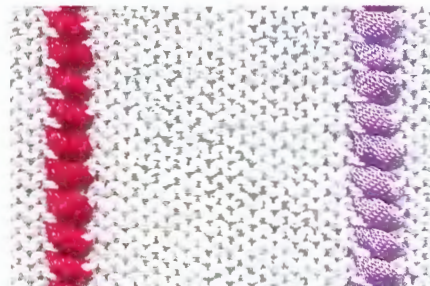
JOIN LEFT SHOULDER

Work as for Right Shoulder reading left for right.

MAKING UP

Join neckband seam. Fold neckband in half to inside and catch down very loosely (this neckband should pass over your own head). Set in sleeves between markers,

matching centre marker to shoulder seam. Join side and sleeve seams. Use a latch tool to pull ribbon ends through the seams to continue pattern and darn them in through the two MY stitches on the back. ■



Clubline

Regional events

If you'd like readers to know about your club, drop us a line and we'll pass on the news. We're all interested in your fund-raising, fashion shows and events - so don't keep it to yourselves, write to Clubline at the address on page 3 or e-mail us at mail@machineknittingmonthly.net



PURL DROPS

Marian Timmins has been in touch to let us know that members from Purl Drops in Peterborough and the St Neot's club had a lovely night at Purl Drops Club recently. Sister Ann Davies went along from the Special Baby Unit (fourth from the left in the photograph). She was so very pleased with our donations and explained how it helps the babies look more individual. The other picture shows some of the members who helped to knit all of this for the Special Care Baby Unit, in Peterborough and they really enjoyed this club project.

DIARY DATE

Lidia Higson has written to say that she is organising the second regional meeting of the GMK at Boley Park Community Hall in Ryknild Street, Lichfield, Staffordshire (WS14 9XU for those with Sat Nav). The date is 11th November 2006 from 10.00 am to 4.00 pm and the cost is £5 for members and £6 for non-members. The speaker will be Anne LaVene and Uppingham Yarns will also be there. For more information, please call Lidia Higson on 01827-63992 or Jean Price on 01785-258898.

AUTUMN WORKSHOPS

Fiona Morris has passed on news that she is to hold workshops at The Mohair Centre near Lewes, East Sussex this autumn and they will run from 10.30 am to 4.30 pm each day. Coffee and tea will be provided but students will need to bring their own packed lunch.

RIBBER WEEKEND 7th and 8th October 06

This is a beginners ribber course covering setting up the ribber correctly, casting on for the most common rib stitches, transferring stitches, increasing and decreasing in rib and, if there is time, looking at some rib stitch patterns. People attending the course will need to bring their own machine and ribber. The machines can be left up overnight. The cost of the weekend course will be £80. There's local accommodation for anyone who may need it.

KNITWEAVE 11th November 06

This is a one-day workshop exploring various ways of using knitweave. The workshop will cover the basic technique



of knitweave and will also look at variations such as vertical weaving, intersix weaving, cut float weaving and weaving with fleece. The cost of the day is £40.

OPEN FABRICS USING MANUAL TECHNIQUES 2nd December 06

This one-day workshop will cover various ways of manually making an open fabric on the knitting machine. The day will cover ladders, drop stitch patterns, manual transfer patterns and patterns using holding position. The cost of the day is £40.

Further details are on Fiona's website at www.distanceknitting.com, you can call her on 01329-313929 or e-mail fi.morris@ntlworld.com.

Knit a River

Here's a new project you might like to think about, whether you're a club or individual knitter. The international charity WaterAid has joined forces with I Knit, to launch a unique knitted petition calling for water and sanitation for all.

Participants are being asked to knit individual squares that will then be stitched together to form an extraordinary petition in the shape of a woollen river! The river will then be used as part of the charity's campaigning activities. The squares can be any shade of blue and any pattern, the variety of shades and textures will ensure the river comes to life. WaterAid is also encouraging people to send in any spare blue yarn to help join the squares together.



WaterAid works with some of the world's poorest people helping them to gain access to safe clean water, effective sanitation and hygiene education. Across the world, there are 1.1 billion people without access to safe water and 2.6 billion without access to sanitation. As a result, a child dies every 15 seconds from a water related disease.

Knit A River organiser **Gerard Allt** says, "it sounds like an incredible yarn but for many of the world's poorest people, rivers are their only source of drinking water. Our knitted river will help bring clean safe water and toilets to some of the world's poorest people. Your square can be as creative as you like, it can be knitted or crocheted or you could use a 'watery' stitch like sea foam or waterfall.

Please knit as many squares as you can and help bring clean water to those in need". The squares need to be 15 x 15 centimetres and in any shade of blue. The completed squares should be sent to:

**Knit A River
WaterAid
47-49 Durham Street
LONDON SE11 5JD**

Please include your contact details and for more information visit www.wateraid.org/knitariver or call 07966-157066.



DONINGTON

Finally, Ann Noble has sent us a super photograph of Donington Knitting Club, taken at the opening of their new venue - the Ruby Hunt Centre in Donington. Knitters living in the area are more than welcome to join the club

and we can see from the photograph how much everyone is enjoying themselves! The photograph is reproduced courtesy of Lincolnshire Free Press and the Spalding Guardian. For more information about the club, please call Ann Noble on 01775-840372.

CALLING LLANDUDNO

There's usually a good crowd at club meetings of the Knifty Knitters in Penrhyn Bay on the first and third Tuesday of each month. Two or three of the members go on the machine to demonstrate different patterns and they all go to Metropolitan for a day out in the summer. It's a happy little crowd and the venue is a really nice hall at the back of Creuddyn School. You need to drive into the school and the hall is tucked in at the back. If any member has a problem or new knitters would like help or advice, the club will do its very best to help. First of all, Mrs Buddug Morris (Victoria in English) dropped us a line to tell us about the club and her letter was so warm and friendly that we had to find out more. We asked for a contact and if you live in the area, please swell their numbers and call Lilian

Forrest on 01492-582698 for more details. You will be very welcome.

MAIDSTONE

Letty Miller would be glad to know whether there are any knitting clubs in the Maidstone area in Kent or Tunbridge Wells or Chatham. If you run a club in the area, please write and tell us about it, too! Letty writes:

Dear Anne

I have just come back to the craft after many years and have forgotten so much - added to which I have now acquired a ribber and I'm not quite sure how to use it. I enjoy your magazine very much.

Kind regards

Letty Miller

E-mail: letty.miller@btinternet.com

President: Richard Rutt Patrons: Anne; Lady Scott; Sasha Kagan; Kaffe Fassett

The Knitting & Crochet Guild Est. 1978

Reg. charity No. 802465

www.knitting-and-crochet-guild.org.uk

The international organisation for all hand knitters, machine knitters and crocheters

What's in it for me?

SlipKnot - the Guild's quarterly journal, branch meetings, members' discounts, educational packs, Library & Pattern search service, helpline, knitting & crochet supplies by mail order, knitting & crochet kits, proposed Centre for Knitting & Crochet, study days, Guild Historian, The Guild Collection and more...

OK, what do I do next?

Fill in your details in the coupon below and send to: Anne Budworth, Membership Secretary, 108 Park Lane, Kidderminster, Worcestershire DY11 6TB. Tel: 01562 754367. Email: guild@blueyonder.co.uk

Name

Address

Postcode

Tel No.

Email

Please send me further information* / Please enrol me as a member. I enclose my cheque / PO payable to 'The Knitting & Crochet Guild' for £18 (adult) / £27 (family) / £9 (junior) / £54 (corporate) *Delete as appropriate

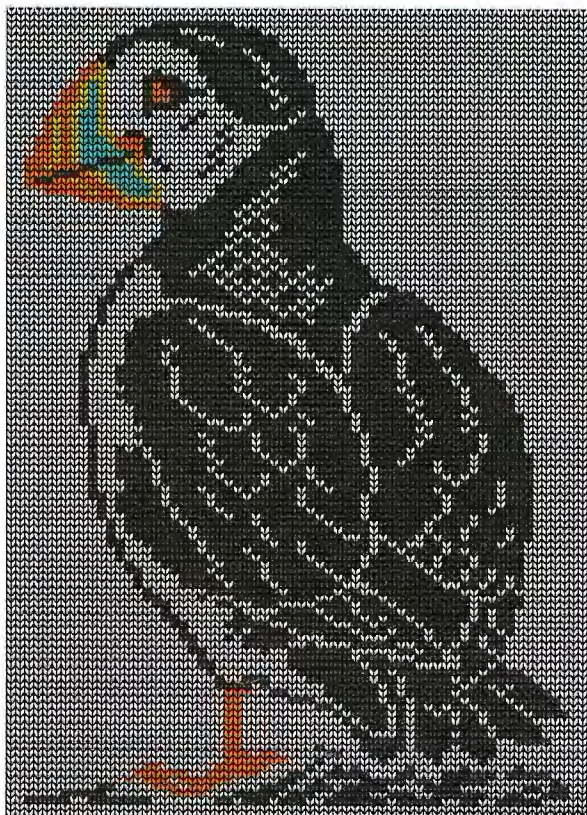
Picture Parade

MKM Puffins

A reader who visits the Shetland Islands regularly suggested that Puffin designs might be popular, so Jo Newton set to work straight away.

I have hitherto shied away from doing this colourful bird for the reason that the characteristic beaks, to be really representative, would need a lot of Swiss darning or even intarsia knitting. However my reader, probably quite rightly, thought that puffins could be knitted in black, grey and white and that the real enthusiast would be happy to take the extra time to add the colour. I have therefore made the graphs so that they will knit as printed in black either on white, pale blue or grey. Swiss darning charts are also printed to show how to achieve the effect of the 'knitted' swatches.

In the 24-stitch pattern, which can be knitted as a single motif if desired, it is optional whether the beak is omitted entirely or Swiss darned over and the same applies to the orange legs. Electronic users would probably find it better to study the graphs and omit the beak stitches altogether as the colours do not exactly follow the lines of the monochrome beak. Again the same applies to the legs for which graphs are supplied in both versions.

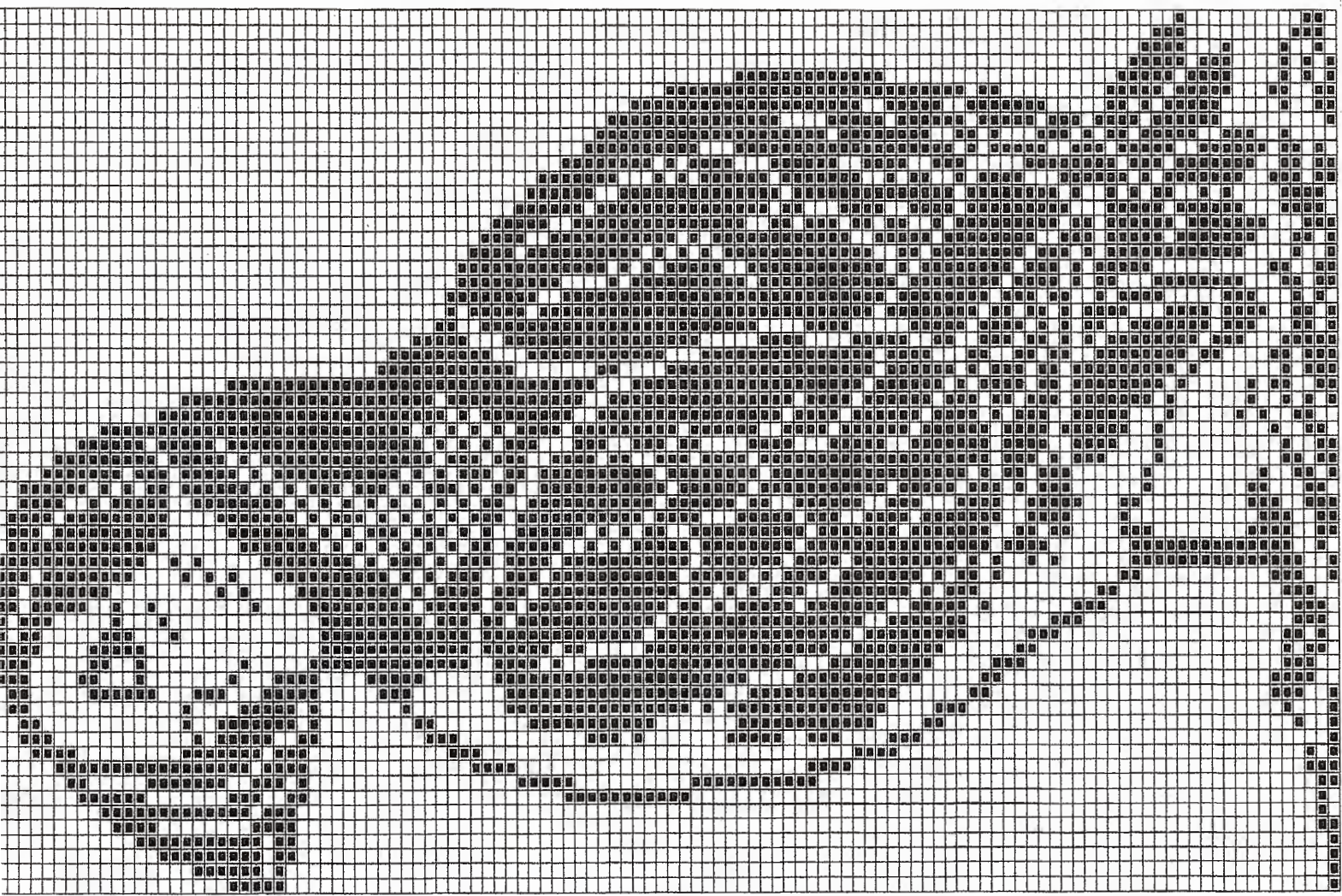


AT YOUR SERVICE

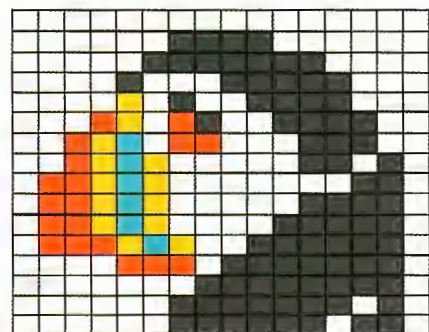
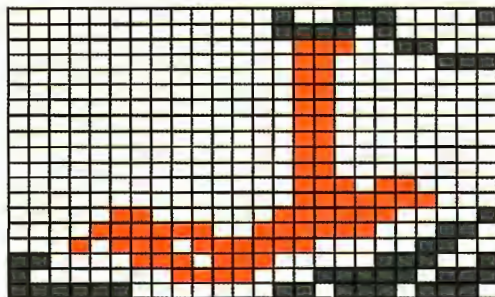
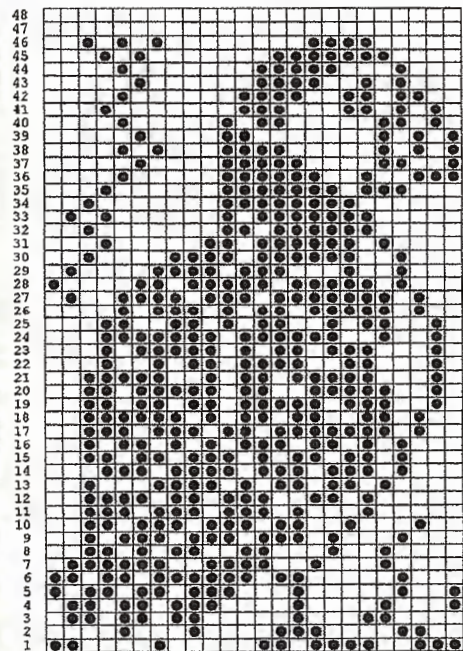
Jo is always pleased to work on special projects especially for you! If you have any new ideas for her, we'd love to hear from you. Your letters and ideas for the magazine do matter and we take careful note of all your comments, criticisms and praise. So often we all feel that we won't do something because we never win anything or never have the luck. Many of the designs that Jo has worked on have come as a great

surprise to the recipients and she will work on any special request from our readers. You can either write to us at the usual address on page 3 or get in touch with Jo direct:-

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E-mail: -
jo.newton@btinternet.com
Website: - www.jonewton.co.uk



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Inspirations

PART 3

Do it your way

Editor Anne has challenged **Angela Thornycroft** to start writing for hand knitters who now want to use machines. We've started knitting and then looked at tension and mock ribs. This time we'll knit some hems – by machine and hand!

Here in Newchurch on the Isle of Wight, most people use Brother machines and recently Ann Berryman showed us how to set up a ribber on a Brother. Until now my Brother ribber has languished in a cupboard because I use either my Silver Reed or garter carriage for rib, but after Ann's efforts I felt duty bound to set up my Brother ribber. Owning a rib transfer carriage for this machine may have influenced my decision. Finding the transfer so easy, I wanted to try a different rib with an interesting feature.

Once you've made your first jumper and learnt the basic machine knitting techniques, you might like to try a more decorative edge. This can be machine or hand knitted in any thickness of yarn. A 'V' neckline lends itself to this project because we'll be looking at mitring at the lower edge of the neckband.

Let's start with the hand knitted method, which might appeal to knitters who don't have a ribber. Knit the front, back and sleeves using a waste yarn strip and cord to cast on. For the edges, pick up the stitches from above the cord on to a knitting needle to suit your yarn. (Double knit could be size 10; 4ply size 12 and Aran a size 9.) I actually use a circular needle, which means the neck can be knitted in one piece.

RIB PATTERN Hand Knit Version

This rib is 2x2 so the number of stitches needs to be divisible by four plus two.

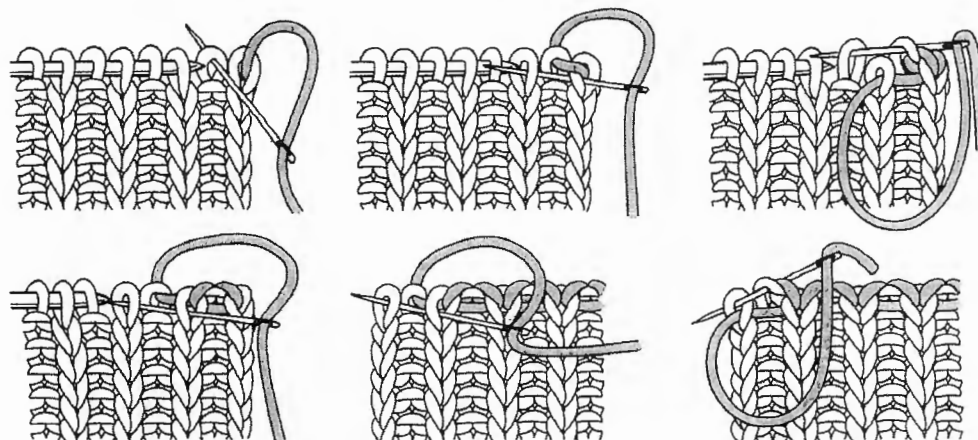


Diagram 1

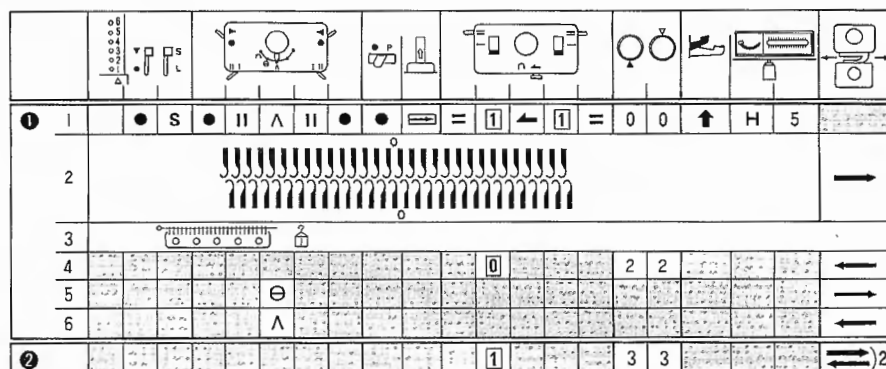


Diagram 2

Both ends need to be plain on the right side, so adjust the number of stitches on the needle as required.

Foundation rows (right side): Starting with K2, work 2 rows in K2, P2 rib.

1st pattern row: K2, P2 (wool round needle, K2tog, P2) to end, ending K2.

Work 3 rows in rib.

2nd pattern row: K2, P2 (K2tog, wool round needle, P2) to end, ending K2.

Work 3 rows in rib.

Repeat these 8 pattern rows 3 times in all, then cast off in rib, or graft off (see Diag. 1 below).

CAST ON FOR A TIGHTER EDGE

With a ribber the whole thing can be done on the machine, but I like to do the Silver Reed tight cast on. All you do is an extra row at the beginning of your rib. If you normally cast on from right to left (see Brother manual), cast on from left to right. When you hang your cast-on comb,

make sure that the 'teeth' are in line with the sinker posts. (See Diag. 2.) Although the illustration is for a 1x1 rib, the same principal works for 2x2 as well.

RIB PATTERN Machine Knit Version

After knitting the three circular rows, change to P5 and transfer the end needles for end needle rule. Using MT-3, K 2 rows. Set RC at 000.

Carriage is at right.

There are groups of two needles on the main bed, so transfer the right hand stitch to the left hand needle leaving the empty needle in working position. K 3 rows.

Carriage is at left.

This time transfer the left hand stitch to the right hand needle and K 3 rows.

Note: By knitting three rows after each transfer row, the carriage ends up at the opposite end to the needle bed. So, if the carriage is at the left, transfer the left hand stitch and if the carriage is at the right, transfer the right hand stitch. This makes it easier to keep to the pattern (see Pics. 1, 2 and 3).

Repeat these six rows until RC shows 024, but don't transfer stitches on this row for pattern. Instead, transfer all the ribber stitches to the main bed and continue at main tension for each section of the garment.

'V' NECKBAND

When it comes to the 'V' neckband, hand knitters have the edge because they can knit the band in one piece directly on to the garment. Machine knitters have to knit two pieces.

Hand Knit Version

Join both shoulder seams and with right side facing you, pick up the whole of the neck edge remembering that the number of stitches must be divisible by four plus two. With wrong side facing, work 1 row starting P2 and then K2, P2 to end.

Keeping rib pattern correct, K 2 tog at each end of every right side row and then cast off in rib or graft off. (In 4-ply, about 24 rows will make a nice band.) A touch of mattress stitch finishes the band nicely.

Machine Knit Version

Machine knitters approach the band differently, because we knit the right band and back neck and then knit the left band and make a join. We also start at the outer edge and increase on alternate rows to fit the neck edge.

Step 1

Decide how many stitches are required for the side and back neck. For the right band I like to place it to the right of centre 0 and the back neck to the left of centre 0 because it makes it easier when attaching the band to the neck.

With ribber set at P5, push needles into place for 2x2 rib.

Step 2

Decide how many rows you want to knit for the band. I chose 24, so given that

increases will be done on alternate rows and I will be making 12 increases.

Step 3

On the right, push back 12 needles (6 on the main bed and 6 on the ribber).

Cast on for 2x2 rib and K 3 circular rows plus 2 rows of rib at MT-3. Keeping to the rib pattern, increase 1 st at right edge on next and following 11 alternate rows.

Carriage is at right.

K 2 more rows of rib, then transfer ribber stitches to main bed and K 1 row at MT. Remove work on garter bar or waste yarn.

Now hang the back neck on to needles at left of centre 0 and right front neck on to needles at right of centre 0. Bring the needles forward and place neckband sts into the latches and pull through. Finally, cast off behind gate peg method.

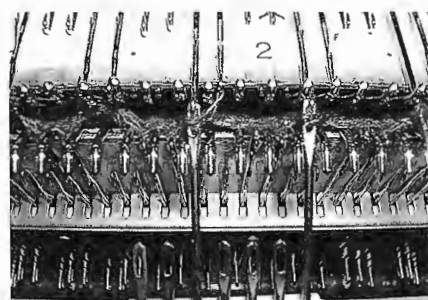
Repeat for the left hand side of neck. A simple mattress stitch join at the shoulder



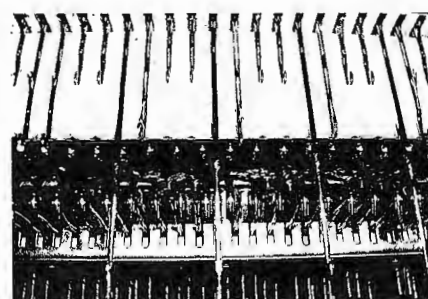
and centre neck completes the picture. I like to gently steam the neck flat to give a perfect finish. To date I have made two short-sleeved jumpers in a fine 4 ply using this edge and I'm trying to work out more uses for it. Until next time, happy knitting by machine or hand! ■



Picture 1



Picture 2



Picture 3

Silver Reed

To make the cast-on edge of the fabric tighter, when knitting with thinner yarn, set the carriages as usual, but operate them as follows:

- ① Set machine controls for the initial row and have carriage on the right side.
- ② Arrange needles and knit the initial row from right to left.
- ③ Hang cast-on comb with weights.

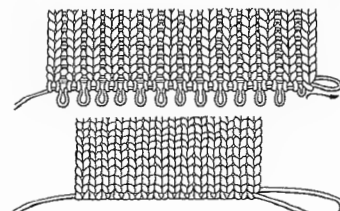
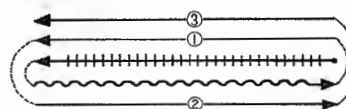
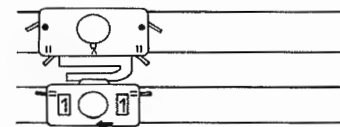
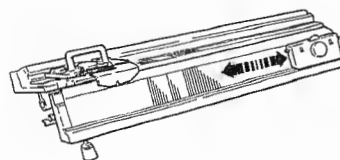
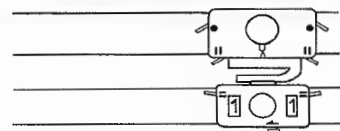
Insert cast-on comb so that its teeth 'A' confront sinker posts 'B' as illustrated.

Disconnect ribber carriage and move it twice across the needles to drop stitches on ribber needles.

Note: If the cast-on comb is suspended incorrectly, it will drop on to the floor!

Connect ribber carriage and knit one row with the same carriage settings. Work Steps 1 to 4 or 1 to 6, as required, from table and knit three subsequent rows. The cast-on for a tighter edge is completed.

When the garment has been knitted, slightly pull the yarn of the cast-on row in the direction opposite its yarn end. Steam lightly it with a steam iron so that the stitches on the first row align neatly. After steaming the edge, pull out the yarn completely in the same direction as above.



Sarah

An original Karabee design



Pattern Information

MEASUREMENTS

To fit chest 56 [61, 66, 71] cm, 22 [24, 26, 28] in.

Actual size 60 [64, 70, 75] cm, 23½ [25½, 27¾, 29¾] in.

Length to back neck 30 [33.5, 36, 39] cm, 12 [13¼, 14¼, 15½] in.

Long sleeve seam 19 [23, 26.5, 30] cm, 7½ [9¼, 10½, 12] in.

Short sleeve seam 6.5 [7.5, 8, 8.5] cm, 2½ [3, 3¼, 3½] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

27 stitches and 44 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 7).

27 stitches and 44 rows to 10 cm, 4 in measured over lace pattern using MT-• (tension dial setting approximately 6••).

For perfect results, please check your tension carefully.

ABBREVIATIONS

For a list of the abbreviations we use, please turn to page 62.

NOTES

a) We used knit side of knitting as right side of garments.

b) Before knitting, prepare any punchcards or electronic sheets needed from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting. Punchcards require two rows of holes punched to start and finish of card for joining. We used Stitchworld pattern 106.

c) On Brother electronic machines, place pattern over centre 0.

d) On Silver Reed electronic machines, place pattern over centre 0. Press button 1 (left light on) and button 2 (left light on

We're very fortunate to have Ann Baker's Karabee designs to feature in the magazine. Ann's designs are practical and popular, with almost all of them being knitted on standard gauge machines. She has lots of lovely ideas for women's wear, kiddies and men. This time we've a child's raglan, round and 'V' neck cardigans with long or short sleeves in two colours. Once again, we thank Ann for her generosity in sharing her patterns with us.

General Information

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Brother and Silver Reed standard gauge punchcard or electronic machines with a lace carriage and a ribber.

For other models we suggest you substitute a similar pattern specially recommended for your machine.

If you don't have a ribber, work ribs in mock rib.

MATERIALS

Any suitable 4-ply yarn.

1 [1, 1, 1] x 500 g cone in Pink (MC). A small amount in White (C).

6 [6, 7, 7] buttons for round neck cardigan.

4 [5, 5, 6] buttons for 'V' neck cardigan.

GARMENT WEIGHT

Finished round neck cardigan with long sleeves in fourth size weighs 164 g.

for 580 and SK840 machines, right light on for earlier models).

e) On Brother machines, when working fully fashioned shaping for raglan, return



needles manually to WP if they are selected for lace in end 3 sts before transfer occurs.

f) On Silver Reed machines, when working fully fashioned shaping for raglan, place point cams 3 needles in from each edge and move in to keep 3 edge sts in st st.

Knitting Instructions

BACK

With carriage at right and using MC, cast on 83 [89, 97, 103] sts at centre of machine in 1x1 rib with extra st at left.

* K 3 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-3•/MT-3•, K 20 rows. Transfer sts for st st *.

Set RC at 000. Using MT, K 54 [64, 70, 80] rows. Insert card and lock on first row. K 2 rows C, 4 rows MC, 4 rows C and 2 rows MC. RC shows 66 [76, 82, 92]. Release card and cont in lace pattern.

SHAPE RAGLAN ARMHOLES

Set RC at 000. Using MT-• and C, cast off 6 [7, 8, 8] sts at beg of next 2 rows. K 2 rows. Using a double or treble transfer tool and fully fashioned shaping, dec 1 st at each end of next row and every foll alt row until 25 [25, 25, 27] sts rem. K 1 row. RC shows 50 [54, 60, 64]. Cast off loosely.

ROUND NECK RIGHT FRONT

With carriage at right and using MC, cast on 41 [44, 48, 51] sts at right of centre 0 in 1x1 rib.

Work as for Back from * to *.

** Set RC at 000. Using MT, K 54 [64, 70, 80] rows. Insert card and lock on first row. K 2 rows C, 4 rows MC, 4 rows C and 2 rows MC. RC shows 66 [76, 82, 92]. Release card and cont in lace pattern. Change to MT-• and C. K 1 row extra for Left Front.

SHAPE RAGLAN ARMHOLE

Set RC at 000. Cast off 6 [7, 8, 8] sts at beg of next row. K 3 rows. Using a double or treble transfer tool and fully fashioned shaping, dec 1 st at raglan edge of next row and every foll alt row until 20 [22, 22, 23] sts rem. RC shows 33 [33, 39, 43].

SHAPE NECK

Cont to dec at raglan edge on every alt row from previous dec and, at the same time, cast off 6 [5, 5, 6] sts at beg of next row. Dec 1 st at neck edge on every 3rd row until 1 [2, 2, 2] sts rem. Cont to dec at raglan edge only on foll alt row from previous dec until 1 st rem. K 1 row. RC shows 50 [54, 60, 64]. Fasten off **.

ROUND NECK LEFT FRONT

With carriage at right and using MC, cast on 41 [44, 48, 51] sts at left of centre 0 in 1x1 rib.

Work as for Back from * to *, then Round Neck Right Front from ** to ** noting alteration in number of rows worked.

'V' NECK RIGHT FRONT

With carriage at right and using MC, cast on 41 [44, 48, 51] sts at right of centre 0 in 1x1 rib.

Work as for Back from * to *.

** Set RC at 000. Using MT, K 54 [64, 70, 80] rows. Insert card and lock on first row. K 2 rows C, 4 rows MC, 4 rows C and 2 rows MC. RC shows 66 [76, 82, 92]. Release card and cont in lace pattern. Change to MT-• and C. K 1 row extra for Left Front.

SHAPE FRONT EDGE & RAGLAN ARMHOLE

Set RC at 000. Dec 1 st at front edge on next row and every foll 4th [4th, 5th, 5th] row and, at the same time, cast off 6 [7, 8, 8] sts at beg of next row. K 3 rows. Using a double or treble transfer tool and fully fashioned shaping, dec 1 st at raglan edge of next row and every foll alt row until 8 [10, 9, 8] sts rem. Cont to dec at front edge on 6th [6th, 5th, 5th] row from previous dec and, at the same time, dec 1 st at raglan edge on every alt row from previous dec until 4 [6, 5, 5] sts rem. Cont to dec at raglan edge only on every alt row from previous dec until 1 st rem. K 1 row. RC shows 50 [54, 60, 64]. Fasten off **.

'V' NECK LEFT FRONT

With carriage at right and using MC, cast on 41 [44, 48, 51] sts at left of centre 0 in 1x1 rib.

Work as for Back from * to *, then 'V' Neck Right Front from ** to ** noting alteration in number of rows worked.

LONG SLEEVES

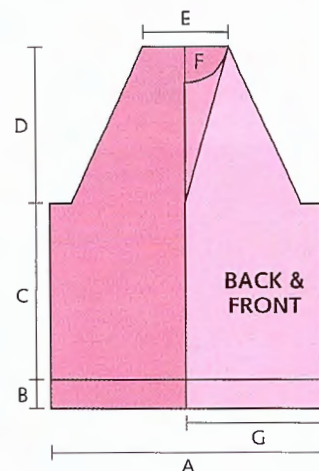
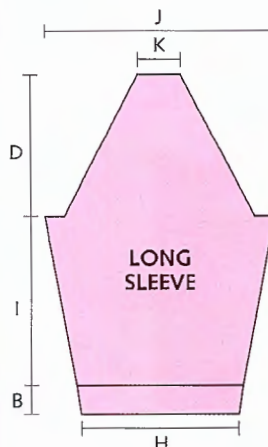
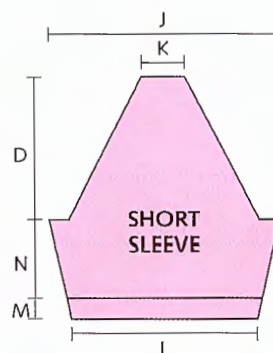
With carriage at right and using MC, cast on 40 [44, 46, 48] sts at centre of machine in 1x1 rib.

Work as for Back from * to *.

Set RC at 000. Using MT, K 3 [3, 2, 3] rows. Shape sides by inc 1 st at each end of next row and every foll 4th [4th, 5th, 5th] row until there are 66 [76, 82, 90] sts. K 2 [8, 0, 0] rows. Insert card and lock on first row. K 2 rows C, 4 rows MC, 4 rows C and 2 rows MC. RC shows 66 [84, 100, 116]. Release card and cont in lace pattern.

Diagrams

A = 30.5 [32.5, 35.5, 38] cm
B = 4 cm
C = 15 [17.5, 18.5, 20.5] cm
D = 11 [12, 13.5, 14.5] cm
E = 9 [9, 9, 10] cm
F = 3.5 [4.5, 4.5, 4.5] cm
G = 15 [16, 17.5, 18.5] cm
H = 14.5 [16, 17, 17.5] cm
I = 15 [19, 22.5, 26] cm
J = 24 [28, 30, 33] cm
K = 3.5 [4, 4, 5] cm
L = 18.5 [20, 20.5, 22.5] cm
M = 2.5 cm
N = 4 [5, 5.5, 6] cm



SHAPE RAGLAN TOP

** Set RC at 000. Using MT-• and C, cast off 6 [7, 8, 8] sts at beg of next 2 rows. K 2 rows. Using a double or treble transfer tool and fully fashioned shaping, dec 1 st at each end of next row and every foll alt row until 10 [12, 12, 14] sts rem. K 3 [1, 3, 1] rows. RC shows 50 [54, 60, 64]. Cast off loosely **.

SHORT SLEEVES

With carriage at right and using MC, cast on 50 [54, 56, 62] sts at centre of machine in 1x1 rib. K 3 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-3/MT-3, K 12 rows. Transfer sts for st st. Insert card and lock on first row. Set RC at 000. Using MT, shape sides by inc 1 st at each end of every alt row until there are 66 [76, 82, 90] sts and, at the same time, K 6 [10, 14, 16] rows MC, 2 rows C, 4 rows MC, 4 rows C and 2 rows MC. RC shows 18 [22, 26, 28]. Release card and cont in lace pattern.

SHAPE RAGLAN TOP

Work as for Long Sleeves from ** to **.

ROUND NECKBAND

Join raglan seams. Present neckline to machine to estimate amount of sts. Push Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at left. Using nylon cord, K 1 row. Using MT-1• and MC, K 8 rows. Using C, K 1 row.



57 Band with picot edge

Transfer every alt st on to adjacent N. Leave empty Ns in WP.

All bands

Using MT+1, K 1 row. Using MT-1•, K 1 row. Using MC, K 8 rows. Make a hem by placing loops from first row worked in MC on to corresponding Ns. Using MT-•, K 1 row.

With P side facing, pick up sts around neck edge and place on to Ns. Using MT+3, K 1 row. Cast off loosely.

ROUND NECK BUTTONHOLE BAND

Present right front edge to machine to estimate amount of sts.

* Push Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at left. Using nylon cord, K 1 row. Using MT-1• and MC, K 4 rows. Make 6 [6, 7, 7] buttonholes. K 4 rows. Using C, K 1 row.

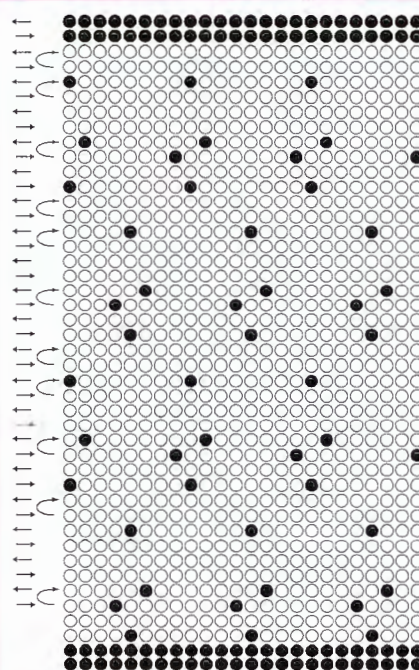
Band with picot edge

Transfer every alt st on to adjacent N. Leave empty Ns in WP.

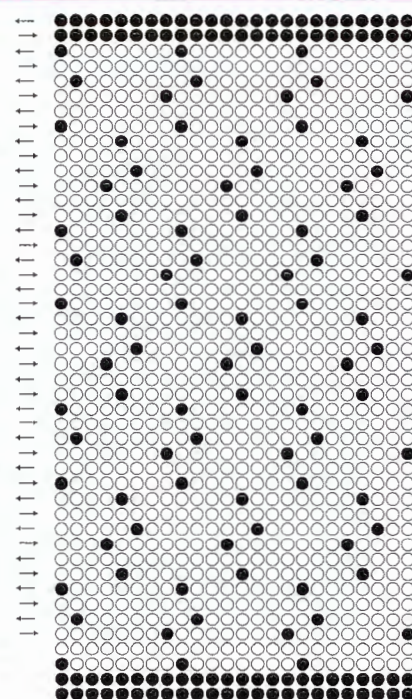
All bands

Using MT+1, K 1 row. Using MT-1•, K 1 row. Using MC, K 4 rows. Make buttonholes over same Ns as before. K 4 rows. Make a hem by placing loops from first

Charts



Punchcard - Brother



Punchcard - Silver Reed Plain Lace

row worked in MC on to corresponding Ns. Using MT, K 1 row.

With P side facing, pick up sts along right front edge and place on to Ns. Using MT+3, K 1 row. Cast off loosely *.

ROUND NECK BUTTON BAND

Work as for Round Neck Buttonhole Band from * to * reading left for right and omitting buttonholes.

'V' NECK BUTTONHOLE BAND

Join raglan seams. Present right front edge to machine from lower edge to centre of sleeve to estimate amount of sts.

* Push Ns to WP.

** Using MT and WY, cast on and K a few rows ending with carriage at left. Using nylon cord, K 1 row. Using MT-1• and MC, K 4 rows. Make 4 [5, 5, 6] buttonholes up to beginning of 'V' shaping. K 4 rows. Using C, K 1 row.

Band with picot edge

Transfer every alt st on to adjacent N. Leave empty Ns in WP.

All bands

Using MT+1, K 1 row. Using MT-1•, K 1 row. Using MC, K 4 rows. Make buttonholes over same Ns as before. K 4 rows. Make a hem by placing loops from first row worked in MC on to corresponding Ns. Using MT, K 1 row **. With P side facing, pick up sts along right front edge to centre of sleeve and place on to Ns. Using MT+3, K 1 row. Cast off loosely *.

'V' NECK BUTTON BAND

Work as for 'V' Neck Buttonhole Band from * to * reading left for right and omitting buttonholes.

'V' NECK BACK BAND

Push 26 [26, 26, 28] Ns to WP.

Work as for 'V' Neck Buttonhole Band from ** to ** omitting buttonholes.

With P side facing, pick up 26 [26, 26, 28] stitches across back of neck from centre of sleeve to centre of sleeve and place on to needles easing in back neck. Using MT+3, K 1 row and then cast off loosely.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP ROUND NECK CARDIGAN

Neaten ends of bands.

'V' NECK CARDIGAN

Join band seams and neaten ends of bands.

BOTH CARDIGANS

Join side and sleeve seams. Finish buttonholes and sew on buttons to correspond. ■

Machine Knitting Live!

Machine Knitting Monthly is again organising Machine Knitting LIVE! Exhibitions in 2006

Enjoy a day out at a premier event for machine knitters in your part of the country. From 10.00 am to 4.00 pm exhibitors will set out their wares to tempt you. There will be lots to see and do - pick up hints, tips and advice. Meet old friends and stock up on goods at special show prices.

Why come to Machine Knitting LIVE!?

Because it's an 'all knitting' show with top exhibitors, yarns, patterns, books, machines and lots of accessories. We include a fashion show with garments from exhibitors and designers plus some wonderful club designs specially made for the show. There are also optional lectures with presentations throughout the day by designers.

Entry on the day for everyone will be £5.00; advance tickets cost £4.00. A full list of exhibitors, timetable and subjects of the talks will be included in the magazine nearer the time. Refreshments will be available and there are large, free car parks. Please join us if you can and remember that we don't want the machine knitting shows to follow local shops into obscurity for lack of support. For tickets, please send a stamped addressed envelope together with a cheque or PO payable to Acorn Publishing to:-

Machine Knitting LIVE!

PO Box 1479, MAIDENHEAD, Berkshire SL6 8YX ☎ 01628-783080

Please make cheques payable to Acorn Publishing and we can also accept payment by card. All we need is the card number and expiry date, plus issue number or 'date first issued' if you'd like to pay by Switch/Maestro. You can also buy tickets on-line at www.machineknittingmonthly.net with PayPal.

🐣 BOURNEMOUTH

Saturday 4th March 2006

10.00 am - 4.00 pm

Bournemouth School for Girls

Castle Gate Close, Castle Lane West, Bournemouth

🐣 CROYDON

Saturday 22nd July 2006

10.00 am to 4.00 pm

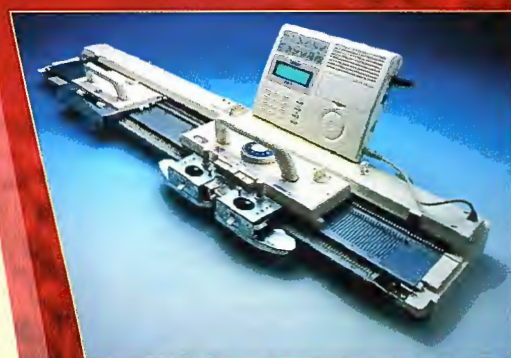
John Ruskin College, Selsdon Park Road, Selsdon

🐣 BURY

Sunday 8th October 2006

10.00 am - 4.00 pm

Castle Leisure Centre, Bolton Street, Bury



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BRISTOL BS48 2UQ

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SILVER REED 740 knitting machine in mahogany cabinet with SRP60N ribber and RT1 transfer carriage, SC3 linker and YC6 colour changer plus tension stands, punchcards, manuals and parts list, £495. ☎ 01844-339525 (Thame, Oxfordshire).

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KNITMASTER 550 electronic knitting machine with SRP60N ribber, instruction books and Mylar sheets, £250. ☎ 0121-604 6005 (Birmingham).

KNITMASTER 120 chunky punchcard machine with ribber and table. Knitmaster 260/360 punchcard machine with ribber, LC2 lace carriage, AG20 intarsia carriage and tables. Offers invited please for all equipment. ☎ 0161-368 4118 (Hyde, Cheshire).

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KNITMASTER YC6 double bed colour changer, £35. Knitmaster YC5 single bed colour changer, £25. Buyer collects. ☎ 01373-824910 (Westbury, Wiltshire).

BROTHER KH881 punchcard knitting machine with KR850 ribber, built-in Knit Leader, punchcards and instruction manuals, £175. ☎ 0121-604 6005 (Birmingham).

BROTHER KRC900 double bed colour changer, £30. Intarsia 16 multi-yarn brake, £10. In-Ex A-line steaming kit with pattern, £5. ☎ 01252-549412 (Farnborough, Hampshire).

YARNS

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Essex based designer is retiring and she wants to dispose of surplus stock.

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Contact Hilary on 01375-360109 for more details

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BROTHER Knit Leader, £35. Intarsia multi-yarn brake, £10. Chunky intarsia carriage, £30. Standard gauge intarsia carriage, £30. All items boxed and in very good condition. ☎ 0118-368 4118

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For sale lineage adverts are free for all our current subscribers, as long as this form is used. We regret photocopies cannot be accepted for free adverts. N.B. If there is insufficient space in the "Machines for Sale" section, paid advertising will take precedence.

Don't miss the next issue!

Subscription copies will be mailed out on **Thursday 7th September** and the issue will be on sale in shops on **Thursday 14th September**.

Also remember that you can ask your newsagent to reserve you a copy each month. You can find a form on page 20.



PATTERN INFORMATION

ABBREVIATIONS

These are the standard abbreviations we use in our patterns.

alt = alternate(ly); beg = beginning; ch = chain; cm = centimetres; cont = continue(ing); dc = double crochet; dec = decrease(ing); foll = following; g = grams; HP = holding position; in = inch(es); inc = increase(ing); K = knit; mm = millimetres; MT = main tension; MT-1, MT-2, MT-3 = one, two, three full sizes tighter than main tension; MT+1, MT+2, MT+3 = one, two, three full sizes looser than main tension; MY = main yarn; N(s) = needle(s); NWP = non working position; P = purl; patt = pattern; RC = row counter; rem = remain(ing); rep = repeat; ss = stitch size; st(s) = stitch(es); st st = stocking stitch; tog = together; UWP = upper working position; WP = working position; WY = waste yarn.

YARN GUIDE

We sometimes give a yarn guide thickness on our patterns and the approximate weight of the original yarn used is shown below. We do not quote a thickness for those yarns which we feel cannot be substituted.

1, 2 & 3 are extra fine yarns

Fine, medium and full bodied one ply yarn including 2/30s

4, 5 & 6 are fine yarns

Fine, medium and full bodied two ply yarn including 2/16s

7, 8 & 9 are fine to medium yarns

Fine, medium and full bodied three ply yarn including 3/8s

10, 11 & 12 are medium yarns

Fine, medium and full bodied four ply yarn including 4/8s

13, 14 & 15 are medium to thick yarns

Fine, medium and full bodied double knitting yarn including 6/8s and 8/8s

16, 17 & 18 are thick yarns

Fine, medium and full bodied Aran knitting yarn including 12/8s

19, 20 & 21 are extra thick yarns

Fine, medium and full bodied chunky knitting yarn including 16/8s

MOCK RIB INSTRUCTIONS

Used for welts, cuffs, neckbands and other edges on single bed machines without a ribber.

Push the number of main bed needles given in pattern to working position. Push every alternate needle back to non-working position for a 1x1 rib or every third needle back to non-working position for a 2x1 rib. It may be necessary to reduce this number by one needle at one or both edges to keep the rib even. (Increase the stitches after the mock rib has been worked to give the same number as the pattern.)

Using main tension and waste yarn, cast on and knit a few rows ending with carriage at left. Set row counter at 000. Using at least two full sizes tighter than main tension, knit the number of rows given in pattern for rib. Using three full sizes looser than this tension, knit one row. (This loose row gives a neat fold line.) Return to two full sizes tighter than main tension and knit the same number of rows as before. Push empty needles from non-working to working position and make a hem by placing loops of first row worked in main yarn evenly along the row. Make sure that each empty needle holds a loop to prevent a row of holes across the work. Unravel waste yarn when work has been removed from machine. After garment has been blocked to size, insert a metal welt bar or thin, clean piece of wood through the hem and pull firmly downwards to draw the stitches of mock rib closer together. Set the stitches by steaming lightly on the wrong side, if pressing instructions permit.

QUICK CAST-ON

This method can be used not only for speed but also when the edges are either hidden or to be gathered by pulling up yarn end. With carriage at right, push alt Ns to WP. Use tension dial setting and either MY or WY as given in pattern. K 1 row. Carefully hook on the cast-on comb. Push remaining alt Ns to WP and K 1 row. The carriage is back at right. Cont as given in pattern instructions. When knitting is removed from machine, pull yarn end at cast-on edge to gather up sts or, for a straight edge, pull yarn end to remove any slack and fasten off. Your manual will describe this method of casting on although it may be called by a different name and may not use a cast-on comb.

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ZIPPY PLUS standard gauge knitting machine. I have all extras and loads of punchcards. I've used my present machine for over 12 years including 4 years C&G, during which period my Zippy did all that was asked of it. It amazed me! I have quite an assortment of machines, all of which I bought new and most are still 'almost new' because Zippy got the donkey's share of knitting. I now can't afford to buy a new machine and really could manage without, but I'd dearly love to care for an unwanted, lonely and discarded but useable Zippy Plus Standard. Please call ☎ 0191-584 6897 (Houghton-Le-Spring, Tyne & Wear).

Diary Date

If you live in either the North West or South East, we've 80 free tickets to give away.

The Stitch & Creative Crafts Show also featuring Paper, Card & Scrapbook Live

Why not visit Manchester's G-Mex Centre from 1st to 3rd September or the Sandown Exhibition Centre at Esher, Surrey from 29th September to 1st October 2006. Over 100 companies will be exhibiting - crafts covered include cross stitch, sewing, paper crafts, scrap-booking, embroidery, patchwork, quilting, needlepoint, knitting, card making, stamping, toy making, dressmaking along with other stitch and creative crafts.

Several local and national clubs, guilds, institutes and colleges will also be there with members and staff on hand to advise and teach. Children can be entertained by taking part in Pirate Pete's Treasure Hunt.

Opening times are 9.30 am to 5.00 pm each day. Admission on the door is £7 for adults, £6 for concessions and entry is free for accompanied children under 16. Advance tickets can be purchased at £2 off the door price with further reductions for group bookings. Book on line at www.nwe.co.uk or telephone 0117-907 1000.

FREE TICKET GIVEAWAY 20 pairs of free tickets for our readers!

The organisers have kindly offered us 20 pairs of free tickets for each show to give away to our readers. If you'd like to enter our prize draw, please send a self-addressed and stamped envelope to Machine Knitting Monthly, PO Box 100, Maidenhead, Berkshire SL6 8YX. Remember to mark both envelopes with either G-MEX or ESHER for the show of your choice and good luck!

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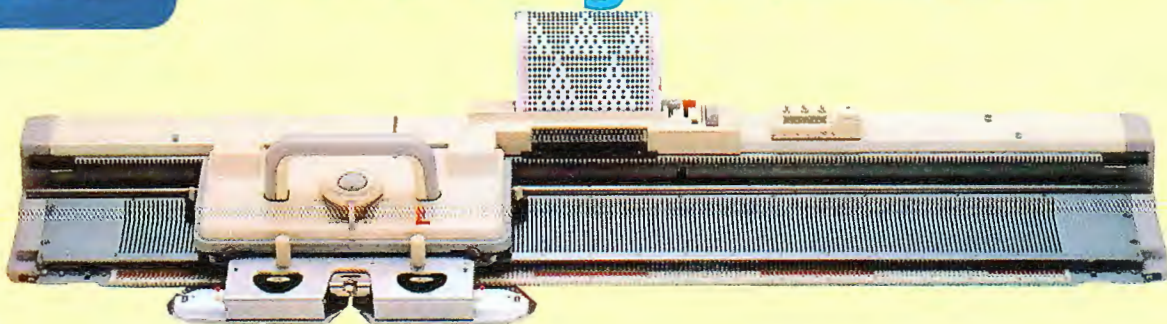
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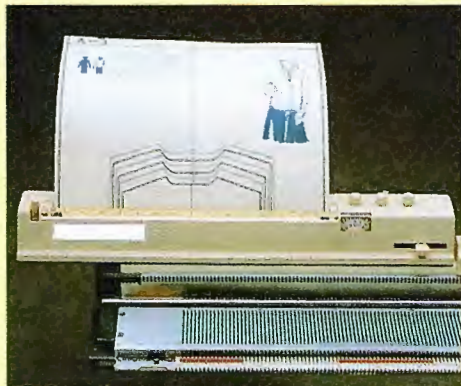
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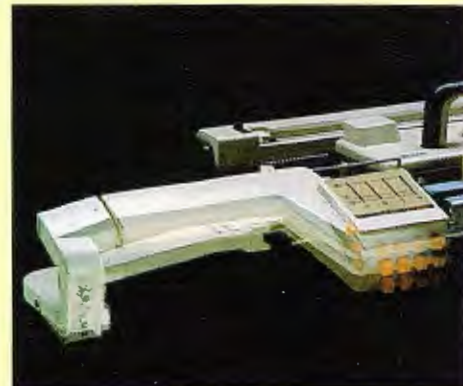
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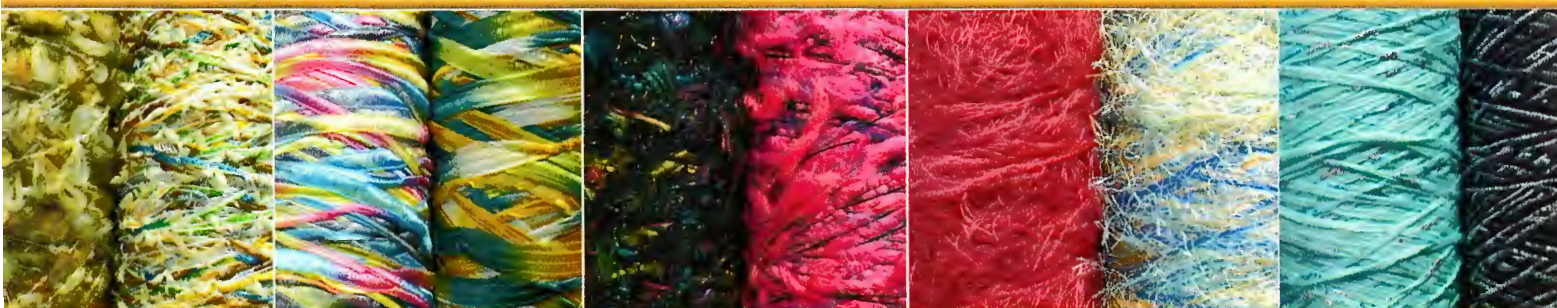


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